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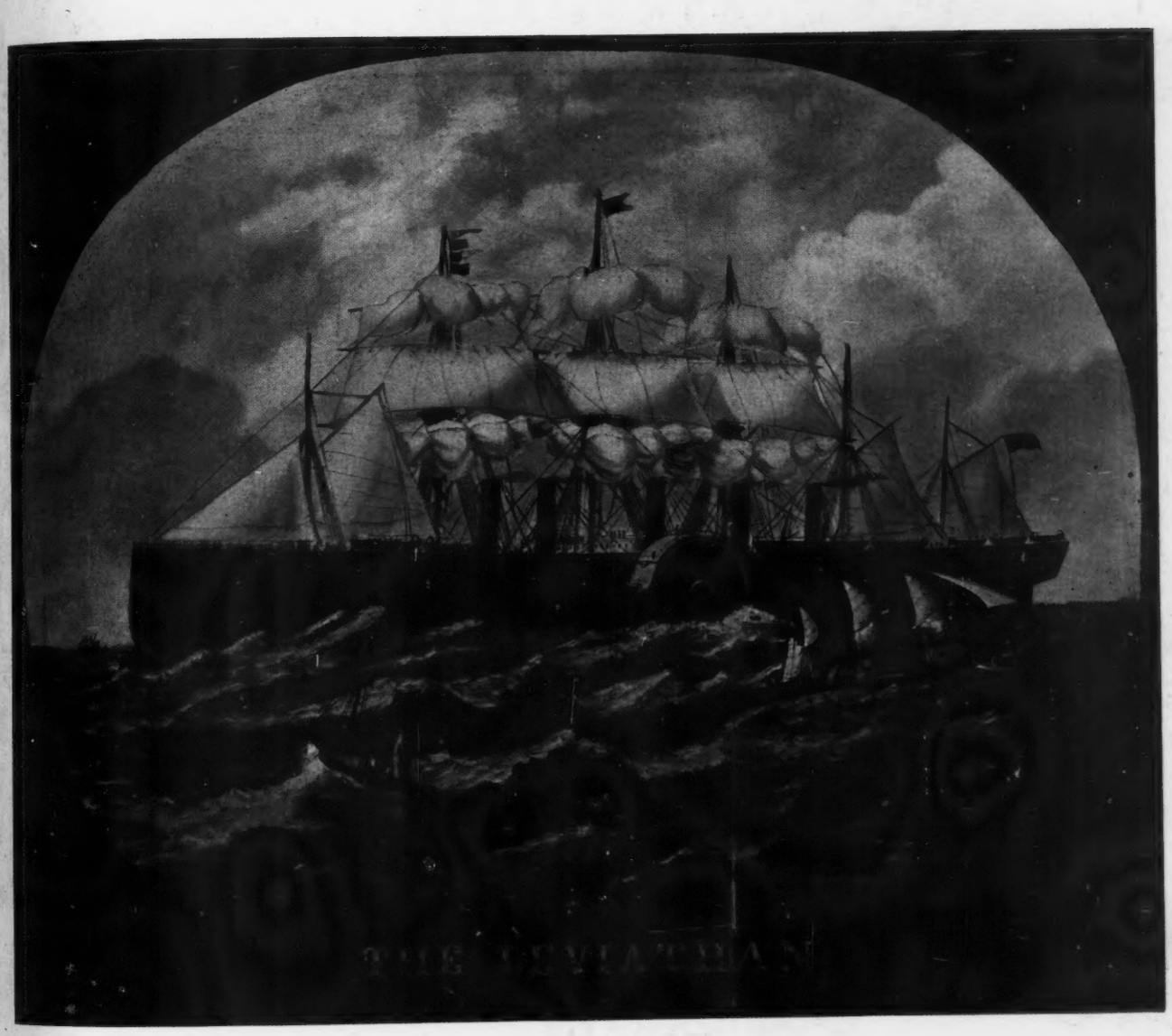
The Magazine

ANTIQUES



MARCH
1929
Price 50 Cents

Member of the Antique and Decorative Arts League

Carved mahogany and inlaid post bed; American, 1790. Few American beds of such high quality are still to be found. (The Tester top is restored.)

THE taste for absolutely genuine specimens of fine quality and condition is growing steadily. Our influence in the matter is of long standing; but it takes skillful hunting and fastidious selecting. ¶ Among the more important items now on view are a block-front Secretary Desk; a Duncan Phyfe carved back Sofa; a six-legged curly maple Highboy; a number of carved Philadelphia Chippendale Chairs.

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New York

AMERICAN · AND · ENGLISH · ANTIQUES

Old English Galleries

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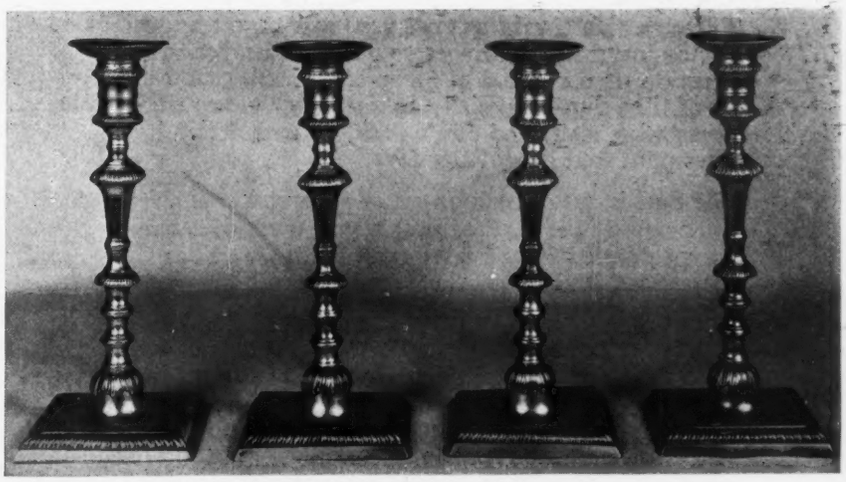
Telephone, HAYMARKET 6466

PAIR OF GEORGE II SILVER TEA CADDIES IN
THEIR ORIGINAL CASE OF BLACK SHAGREEN



SET OF FOUR GEORGE III SILVER CAN-
DLESTICKS. HEIGHT, 10″, BASE, 4″

ENGLISH ANTIQUES PERSONALLY COLLECTED IN THE BRITISH ISLES

FURNITURE :: MIRRORS :: PICTURES :: TAPESTRIES :: NEEDLEWORK
TEXTILES :: SILVER
CHINA :: SHEFFIELD PLATE :: LUSTRE WARE :: GLASS :: PEWTER

ANNOUNCING

A Spring

ART, ANTIQUES AND DECORATIONS SECTION

Out March 23

ON SATURDAY, MARCH 23, The Sun will devote a Section in its regular issue exclusively to Art, Antiques and Interior Decorations.

It will contain articles by prominent authorities in the fields of modern furniture and decorations, as well as in the fields of art and antiques. There will also be many illustrations and news notes of interest to every collector and lover of beautiful and quaint things. The section will be a ready and valuable source of ideas and information.

Through this timely section you will have an excellent opportunity of bringing your merchandise to the attention of the 280,000 prosperous, intelligent readers of The Sun—especially to that large group of art lovers who read The Sun's antiques and decorations pages published every Saturday.

The Sun is the outstanding home newspaper in New York among the kind of people you want to reach—among people of good taste and of means. Your advertisement will reach them at the most opportune time—at the time when their attention is concentrated on objects of art and decorations.

Advertisers of Art, Antiques and Decorations will find this section an economical and efficient medium for advertising and selling their merchandise and their services in the great New York market. *Copy for advertisements must be received on or before March 20.*

The Sun

NEW YORK

The Newspaper of Distinction in Its Readers; Its News and Its Advertising

The Magazine ANTIQUES, March, 1929. Vol. XV, No. 3. Published Monthly. Publication Office, 10 Ferry Street, Concord, New Hampshire. All communications should be addressed to Editorial and General Offices, 683 Atlantic Avenue, Boston, Massachusetts. 50c a copy, $4.00 a year in the United States; $5.00 elsewhere. Entered as second-class matter January 15, 1929, at the post office of Concord, New Hampshire, under the Act of March 3, 1879.

AMERICAN ART ASSOCIATION

INCORPORATED

INSTITUTED IN 1883

Public Sales of Antiques

THIS Association conducts America's foremost auction galleries for the public sale of antiques.

¶ These include furniture, tapestries, rugs, brocades, velvets, silver, china, porcelains, pottery, glass, pewter, wrought iron, paintings, sculptures and other works of art and art pieces.

¶ Objects are cataloged with skill and care, and are displayed to the finest possible advantage.

¶ A competent staff is always ready here to inform and assist you, and to execute your bids on instruction, if you are unable to attend our sales in person.

¶ Our catalogs are for sale. A request will place your name on our list to receive descriptive literature in advance of sales.

* * *

¶ We also handle public sales, and make inventories and appraisals for private collectors, executors of estates, law firms and others.

¶ Write us for any further information you may desire.

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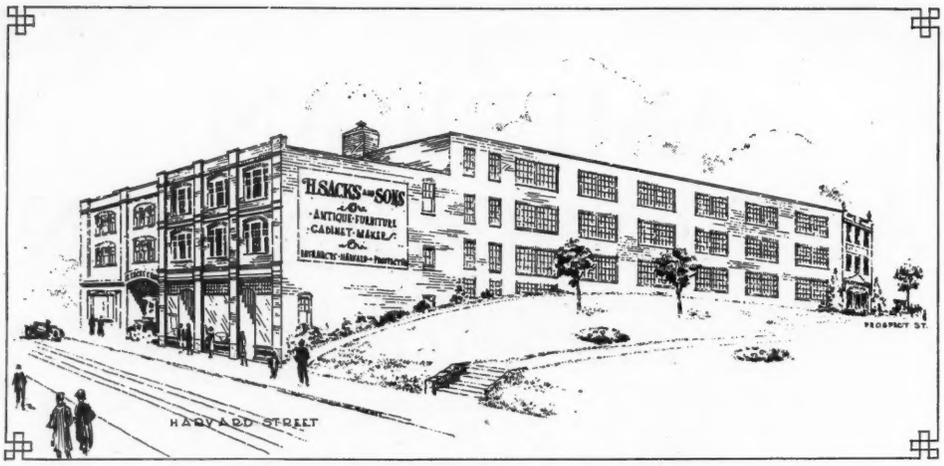

ILLUSTRATING OUR SHOP AND NEW ADDITION TO IT

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A NEW building, with four more floors of space for our collections, and a larger stock, that includes antiques of almost every kind and date from ordinary inexpensive pine and maple to rare collectors pieces, combine to give us one of the largest antique businesses in the country. ¶ We offer to dealers throughout the United States an extraordinary opportunity to do all their buying quickly, efficiently, and completely. ¶ If you seek some one rare piece, or some ordinary piece, or if you wish to stock a shop, ask for our help. We have been in business for more than twenty years and during that time have made connections which give us unusual access to important collections when they are ready for disposal. You will find our antiques right and you will find our prices right.

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(Member of the British Antique Dealers' Association)

Late Senior Partner of

O'BOYLE & NIELD PRESTON, ENGLAND

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Illustrated

A FINE MAHOGANY DINING TABLE

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CHESTER : : ENGLAND

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Sheffield Plate, Prints, etc.

Illustrated: A fine Chippendale chest-on-stand, original condition, 4 feet 1½ inches, by 2 feet 1 inch, by 3 feet 3 inches.

A fine Imari bowl, diameter 16 inches. Price, £42–0–0

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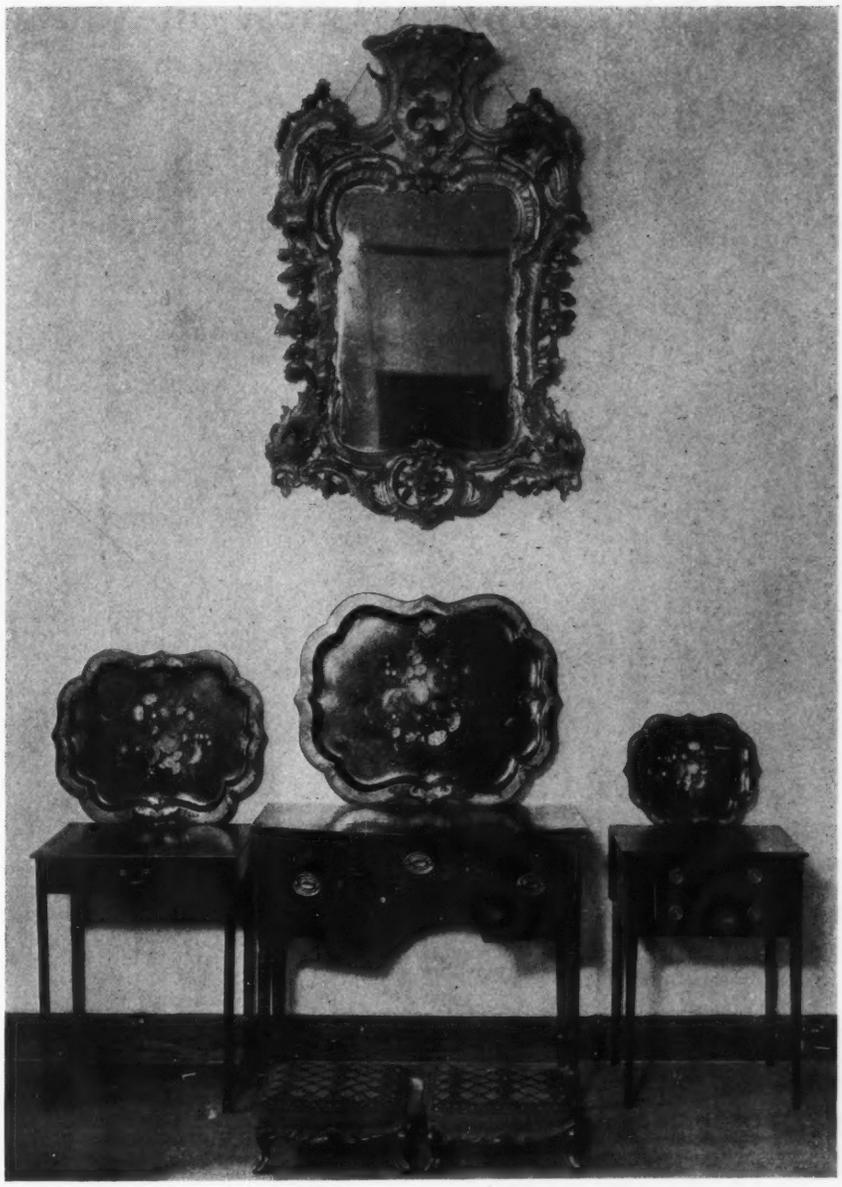
10,000 SQUARE FEET OF SHOWROOMS

MEMBER OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION



English Antiques at Wholesale

Bought in quantity, but always with discrimination, and with a thorough understanding of the requirements of the best American trade; shipped in quantity, to keep down costs; and offered at low wholesale prices which make a trip to Boston well worth while for any buyer.

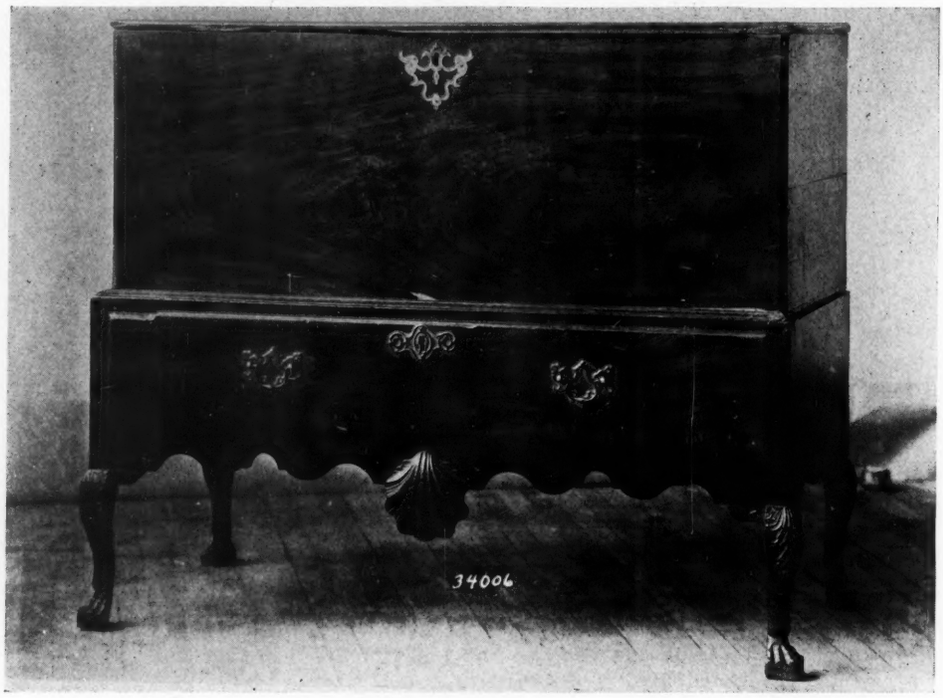
Dealers and decorators who have not already discovered this to be so are especially urged to visit our exhibit at the International Antiques Exposition, in New York, March 25 to 29.

The pieces shown above are representative of the type of stock we carry.

Norman R. Adams, Incorporated, 140 Charles Street, Boston, Massachusetts. In England, Norman R. Adams, Ltd., 10 Hans Road, Knightsbridge, London. Denmark Avenue and Unity Street, Bristol.

ADAMS
Boston

Chippendale Mahogany Hall Chest-on-Stand. *(c. 1760)*



H. C. VALENTINE & CO.

207–209 East Franklin Street — *Antiques* — Richmond, Virginia

THE dealer in antiques has a two-fold responsibility: First, he must maintain an adequate stock of irreproachable examples sufficient to meet a considerable variety of requirements on the part of his clients; second, he must be prepared to find special pieces, outside his own supplies, to meet some extraordinary requirement of collecting or home furnishing. The finding of such special pieces is not always an easy matter: it necessitates both wide acquaintance and sure knowledge. The facilities at my command having been sufficient for the discovery of early American rarities for important museums of the United States, I feel confident that they will equally well serve the particular needs of private collectors.

Henry V. Weil

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A CAREFULLY CHOSEN COLLECTION OF FINE FURNITURE AND ITS APPURTENANCES
CONSULTATIONS :: SPECIAL COMMISSIONS

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NEW YORK CITY

THE antique business is neither honest nor dishonest. And yet it is both. The very moment that an honest dealer is selling a piece, a dishonest one is, too. All of which suggests the folly of generalization: Don't judge an entire business by some dishonest individuals in it. Pick your antique dealer as carefully as you would your jeweler. Treat him as you want him to treat you. Your collection will very quickly reflect your method of buying. ¶ I pride myself on the fact that in all the years I have done business not one piece has been returned to me because I had misrepresented it either through ignorance or willfulness.

George N. McMahon

GEORGE N. McMAHON
33 Charles Street
BOSTON, MASSACHUSETTS

ANTIQUES

Every Piece Is Its Own Best Guarantee

BEDS, ALL STYLES, IN MAHOGANY, MAPLE, AND BIRCH, FROM $75 TO $450

TO MAKE A LONG STORY SHORT

We will just mention a few

New Arrivals

A three-part Sheraton glass-top inlaid secretary, $900; a finely shaped and carved pie-crust table, in original condition, with ball and claw feet, $350; a Terry clock by Eli Terry & Sons, $100; a Chippendale serving table, $250; a pair of carved wooden lions, $125; a cobbler's bench, $35; a brace-back nine-spindle chair, $85; *Franklin at the Court of France*, in colors, $85; a serpentine-front sideboard, in the rough, $850; a pink lustre tea set, complete, $250; a double swell-front desk, $475; and many more very interesting things.

Tell us your wants

A HANDSOME SHELF CLOCK, AARON WILLARD STYLE, 8-DAY BRASS WORKS, HAS DATE 1826 INSIDE, PRICE $750

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INCORPORATED

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Business will be confined to the finest examples of American and English Antiques, including the personal collections at Mrs. Schubart's Residence, and in conjunction therewith *an* INTERIOR DECORATING SERVICE under Mrs. Schubart's personal direction will be maintained.

"A Good Antique is a Good Investment
and
A Beautiful Home is a Joy Forever"

In view of the change of location mentioned above, the present stock of antiques will be offered at
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during the MONTH *of* MARCH

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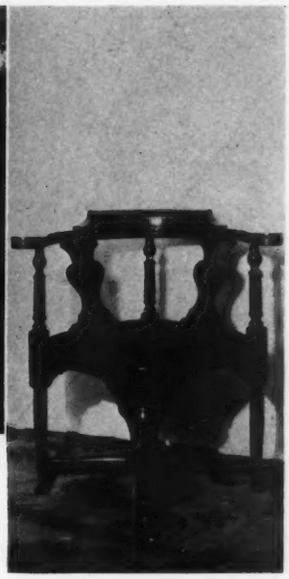
WE HAVE NO CONNECTION WITH ANY OTHER SHOP ANYWHERE

MAHOGANY EXTENSION-TOP ROUNDABOUT CHAIR; HIGH SADDLE SEAT. AMERICAN, (*c. 1750*)

A VIEW OF ONE OF OUR ROOMS

Both of the Roundabout Chairs illustrated are sufficiently rare, but the mahogany chair with the extension top and high saddle seat is of extreme rarity. The seat of this chair is about twenty-three inches from the ground. Such chairs were made to be used with a footstool at the old high desks. They were also known as "barbers' chairs" in the days when gentlemen were accustomed to be shaved in their own homes.



WALNUT ROUNDABOUT CHAIR; SADDLE SEAT. AMERICAN (*c. 1740*)

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Trade enquiries especially invited. Photographs and full details submitted on receipt of enquiries.

A large stock of Furniture, Glass, Pewter, etc., suitable for the American market

All details of packing and shipping personally attended to.

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THIS set of three Old Spode Vases is more or less of a random selection from our present exhibition. Each bears landscape panel paintings and is otherwise profusely decorated in apple-green and gold. The large Vase is 9¾ inches high by 4½ inches wide, while the two smaller ones measure 9 inches high by 4 inches in width. The set is priced at $225.

The Plummer Antique Collection is unusually interesting. The fact that it is confined mostly to old China and Glass explains its large number and rare quality of specimens. There are, however, a limited amount of other items that were considered worthy of a place among the many offerings. They include tin, lacquer and papier-mâché trays and boxes — silhouettes and miniatures — Sheffield candlesticks — color and sport prints — and Battersea enamel pieces. Make it a point to inspect the Plummer Collection.

Wm. H. PLUMMER & Co. Ltd.

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as produced by our Craftsmen

For other attractive, handmade reproductions see our new catalogue "COLONIAL CHARM FOR HOMES OF TODAY". A copy will be sent on receipt of twenty-five cents, coin or stamps

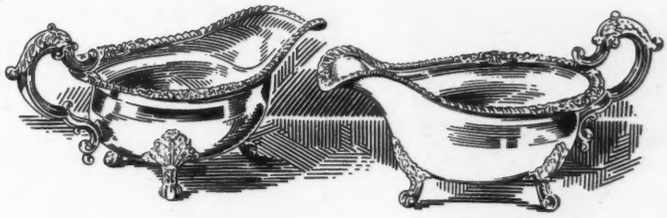
THE low-post type was popular for more informal bedrooms in Colonial times. The reproduction shown at the left is available in the standard single size, and is made in antique Maple only. We can, however, produce it in other woods on special order.

The graceful posts of the poster bed shown at the right are slender and beautifully designed. This bed is available in twin or double size, and is made in Mahogany, Walnut, or Maple, in antique finish. The 3-inch posts are 75 inches high.

VIRGINIA CRAFTSMEN, INCORPORATED

Harrisonburg :: Virginia

Authentic, Handmade Reproductions of Antiques



Old Sheffield Sauce Boats

The pieces illustrated are unusually fine specimens of old Sheffield Plate with Scroll and Gadroon mount. They were made by the firm of Fenton & Creswick, Sheffield, England (circa 1799). The set of four in excellent state of preservation is offered at the price of $785.

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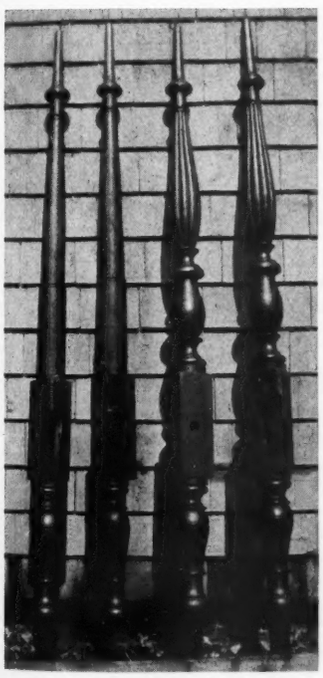
The Schmidt Collection offers many rare and beautiful treasures in silver, porcelain and glass.



THIS BEAUTIFUL MAPLE FIELD BED IS IN ORIGINAL AND PERFECT CONDITION.

At the Reed Mansion

Maple gateleg table; maple swell-front bureau; black cherry inlaid sideboard; maple Queen Anne chair; pine ship bench; two decorated comb-back rockers, a pair; Terry clock.

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Prairie Fires of the Great West
Gold Mining in California
Through to the Pacific
Ruffed Grouse
Hunting on the Plains
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LARGE ACORN-TOP MIRROR; HEIGHT 5 FEET 1 INCH; WIDTH AT TOP 3 FEET 1 INCH; WIDTH BELOW TOP 2 FEET 5 INCHES

WARREN WESTON CREAMER

REED MANSION — WALDOBORO, MAINE

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One of the Largest Stocks of Genuine Antiques of the Better Kind in the State of Pennsylvania

Illustrated:

A DUNCAN PHYFE DROP-LEAF TABLE IN UNTOUCHED CONDITION. COMPARE WITH PLATE XXIX IN "FURNITURE MASTERPIECES OF DUNCAN PHYFE" BY CHARLES O. CORNELIUS

JOE KINDIG, JR.

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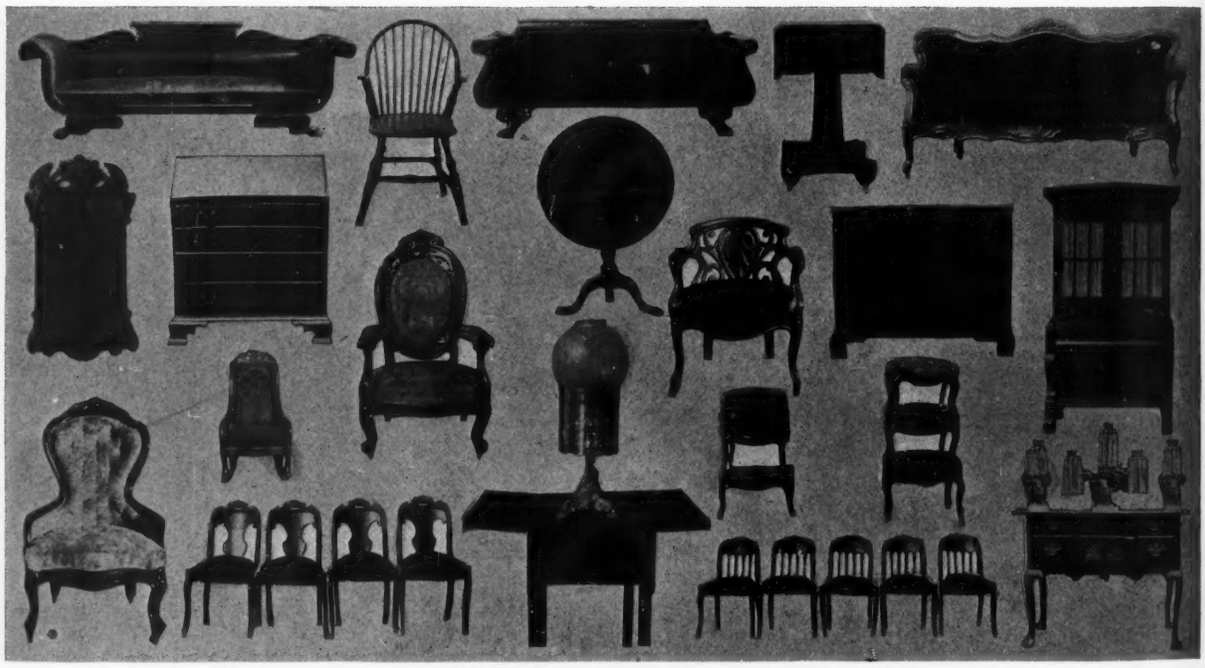
Everything Guaranteed As Represented



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of MANCHESTER, ENGLAND

(*Member of the British Antique Dealers' Association*)

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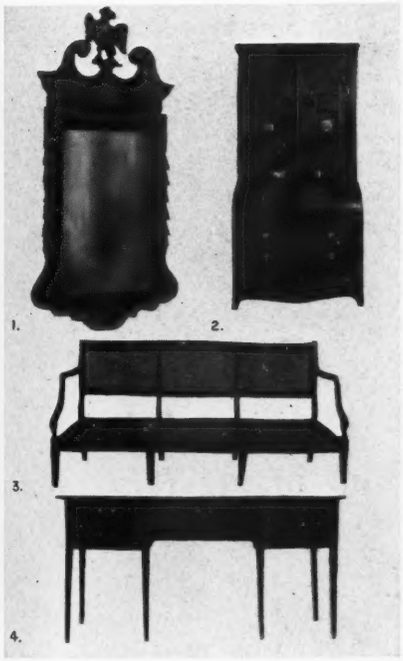

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No. 3. Sheraton period Settee in Lacquer. Chinese motif. Good original condition. Length 74 inches. Price $250, delivered.

No. 4. Sheraton period Mahogany Serpentine Sideboard. Taper reeded legs. Drawers inlaid with stringing. Length 72 inches. Price $400, delivered.

The above goods are guaranteed genuine antiques over 100 years old and will enter the United States duty free. They will be delivered at prices quoted to nearest United States or Canadian Port free. Please send your enquiries for these and similar goods. I carry a large stock of goods suitable for the American Market.

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CABLES:
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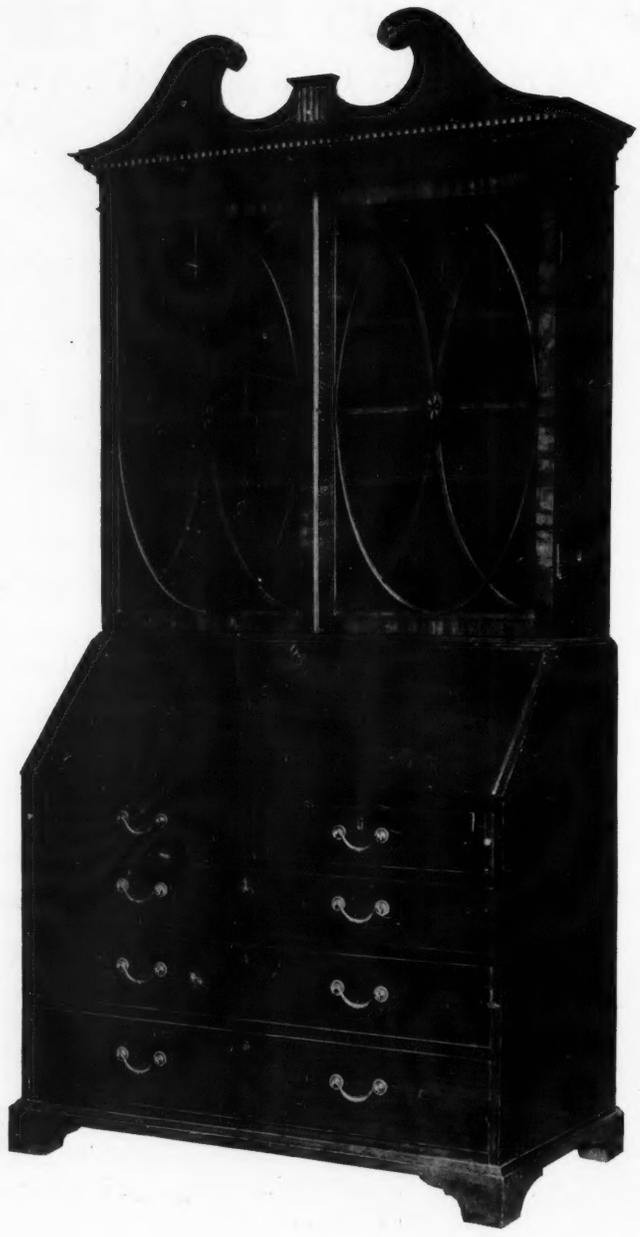

Pictured above is a fine old Sheraton Secretary-Bookcase. It is all in its original condition. I have many others now on exhibition in my new Galleries.

LOUIS JOSEPH

Antiques with a written guarantee

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Antiques priced most moderately

Almost opposite the Ritz-Carlton Hotel

No one should decry sentiment. It is one of the most endearing attributes of human kind.

Sentiment may properly impel us to cherish ancestral mementos and to reverence their hallowed family associations. But when that laudable feeling begins to express itself in terms of monetary appraisal of the objects of regard, the time for caution has arrived.

Associational values, in general, are so untrustworthy and elusive that, except in rare instances, they should be left out of account in both the buying and the selling of antiques.

During any long period of time, it is considerations of quality and actual rarity alone which determine prices; for such considerations will still apply throughout generations after early associations have been lost and forgotten.

Hence, the collector cannot be too strongly fortified with historical knowledge and with critical understanding. To rely primarily on the guidance of sentiment in selecting antiques is but to invite victimization.

ANTIQUES

Vol. XV MARCH, 1929 *No.* 3

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50 cents the copy

HOMER EATON KEYES, *Editor*
ALICE VAN LEER CARRICK, *Editorial Consultant*
***
LAWRENCE E. SPIVAK, *Business Manager*
SIDNEY M. MILLS, *New England Representative*, Boston Office
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of the
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MODERN SCHOOLS
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PAIR OF GLASS LAMPS (*Attributed to Sandwich*)
Formerly in the collection of Mrs. Grace S. Whittemore

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND INTEREST IN *TIMES PAST* & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume XV MARCH, 1929 *Number* 3

The Editor's Attic

The Cover

FEW persons realize that the United States liner *Leviathan* is not only the second vessel to bear the name, but, likewise, the second to receive its appellation through a process of rechristening. When the present *Leviathan* first moved down the launching ways, a bottle of baptismal champagne was shattered on a nose bespread with the golden letters of *Vaterland*. Her subsequent incarceration in an American port at the time of this country's entry into the World War, her renaming, the utilization of her vast capacity in the transportation of United States troops to Europe, and her eventual rejuvenation for Atlantic passenger service are matters of familiar history.

Her earlier namesake, whose portrait, reproduced from a contemporary oil painting, appears on this month's Cover of ANTIQUES, preceded her by a matter of slightly more than half a century. This first *Leviathan* began her inauspicious career under the name of *The Great Eastern*, an appropriate title, since she was originally intended for the East India trade. Indeed, as early as 1851, an English company was formed for the purpose of constructing the vessel and employing her in voyages to the Orient. It was not, however, until 1854 that the first plates were laid, and not until five years later — after a long series of costly mishaps — that *The Great Eastern* made her trial trip.

In the meantime, she had brought the original promoting company into bankruptcy, and had been purchased by a group of new owners, who placed her in the trans-Atlantic passenger service as *The Leviathan*. The largest vessel of her day, constructed of iron, double bottomed, and equipped with paddle wheels, a screw propeller, and a great spread of sail, she was viewed as one of the world's wonders. Financially, however, she proved a melancholy disappointment.

Accordingly, in 1865, she was employed in the work of laying the submarine telegraph cable between the United States and England, a work which she carried on successfully until 1873. But despite these valuable oceanic activities of their vessel, the operating company were by now so thoroughly stranded that they were obliged to sell out, and *The Leviathan*, which had cost nearly a million pounds in the building, sold for a paltry twenty-five thousand.

Again, in the early eighties, the once proud ship changed hands, this time passing to an enterprising firm of cheap tailors, who ran her from harbor to harbor as a combination show boat and floating fair. A few years of such ignominy and then, in 1887, the end: ship breakers laid hold upon *The Leviathan*, and reduced her to scrap iron.

When, in the course of demolition, the ship's double bottom was opened, the finding of a skeleton imprisoned in one of the compartments recalled tales of a workman reported missing during the construction work of thirty years before. To sailor folk this spectre of desiccation offered sufficient reason for *The Leviathan's* long history of misfortune. As no better explanation has been advanced, perhaps the sailor folk were right.

The Frontispiece

THE Attic is somewhat at a loss to understand why the pair of dainty lamps pictured in the Frontispiece were not long since published. Certainly no more satisfying specimens of their type and period are likely to meet the eye. Without much doubt a New England product of the second quarter of the nineteenth century, these lamps display cast bases supporting blown stems and bowls, whose well proportioned curves are quite perfectly complemented by the simple vase form of the chimneys. All such oil lamps, it may be pertinent to observe, were designed on the assumption that, from base to reservoir, they were to serve as pedestals for a decorative globe or chimney. Had their submergence beneath silk or parchment millinery been contemplated, their proportions might have been differently composed.

Grenzhausen Stoneware Again

THE notes on a Grenzhausen stoneware jug which appeared in the Attic for October * have brought forth many communications and a considerable number of photographs. Among the most interesting of the latter is one

*See ANTIQUES, Vol. XIV, p. 311.

Fig. 1 — GRENZHAUSEN STONEWARE JUG AND MUG (*period of Queen Anne*)
Inherited by its present owner from Yorkshire ancestors.
From the collection of Thomas W. Leighton

from Thomas W. Leighton of Wollaston, Massachusetts. It pictures a jug and a mug inherited from ancestors who formerly dwelt at Bolton Hall in Yorkshire, England (*Fig. 1*). The initials *A. R.*, which adorn the fronts of these pieces, are evidently those of Her English Majesty Queen Anne, though the pieces themselves are indubitably of German workmanship and belong in the Grenzhausen category.

The quite specific form of the mug seems to leave small question as to the equally Teutonic origin of a still earlier, though in many respects similar, specimen belonging to Dwight Blaney of Boston (*Fig. 2*). The latter is of uncolored gray stoneware, decorated with a relief portrait-medallion of Queen Mary, wife of William of Orange, who came to the English throne in 1689. As the Queen died but five years later, Mr. Blaney's mug may safely be dated between 1689 and 1694. Long before that — in 1671, to be precise — John Dwight of Fulham had claimed discovery of the "Misterie of stoneware vulgarly called Cologne ware"; but, in so far as may be judged from surviving examples of his work, that enterprising Englishman inclined to shapes so unlike those adopted by contemporary German potters that Mr. Blaney's piece may scarcely be attributed to him. Three other examples of Teutonic ware from Mr. Blaney's collection are here reproduced in Figure 3. All bear the initials *G. R.*, though whether for *Gulielmus* or *Georgius*, it would be unsafe to hazard a guess. The diversity of ornamentation displayed by these Grenzhausen products seems endless.

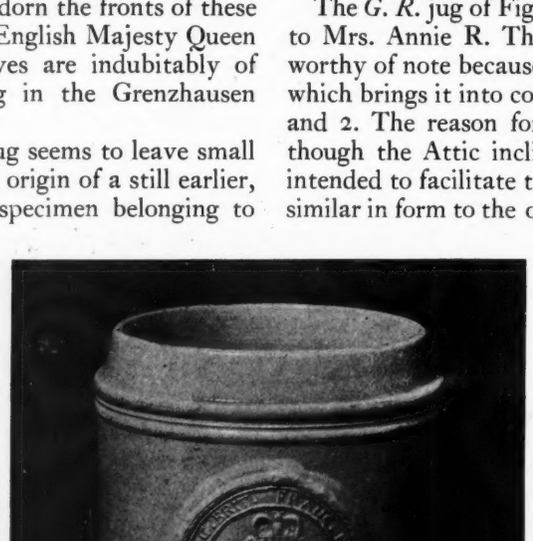


Fig. 2 — GERMAN STONEWARE MUG (*period of William and Mary*)
Uncolored, in the Siegburg manner.
From the collection of Dwight Blaney

The *G. R.* jug of Figure 4, for which the Attic is indebted to Mrs. Annie R. Thayer of Dedham, Massachusetts, is worthy of note because of its beveled neck, a characteristic which brings it into comparison with the mugs of Figures 1 and 2. The reason for this bevel is not altogether clear, though the Attic inclines to believe that the device was intended to facilitate the fitting of a pewter lid. A jug quite similar in form to the one belonging to Mrs. Thayer, albeit differing in its incised and colored surface pattern, is pictured on page 99 of Alice Morse Earle's *Home Life in Colonial Days*, where it is wrongly attributed to Fulham.

The wide dispersal and extraordinary survival in England and America of these seventeenth- and eighteenth-century German wares offer legitimate ground for some wonderment. Such pieces were, however, handsome enough to insure their popularity in any market which they penetrated. Once purchased, they were likely to be well cared for; and, furthermore, their fabric was inordinately tough. Mrs. Earle tells of one stoneware jug of her acquaintance, in which a Revolutionary bullet lodged without even cracking the surrounding clay.

Another Revolutionary jug, which must have endured hard use, is reported to the Attic by

Fig. 3 — GRENZHAUSEN JUGS
Gray stoneware with incised and colored decoration and pressed medallion bearing royal initials. The unorthodox base of the first jug may indicate relatively late production.
From the collection of Dwight Blaney

Wilfred Jordan, Curator of Independence Hall, Philadelphia. For fifty years in the collections now under Mr. Jordan's care, this specimen is said to have been acquired by an American officer from the Hessians after the Battle of Trenton. But durability alone fails to explain the Grenzhausen plenitude. Imitations have augmented the supply.

A Cycle of Fire

THE two complete pocket lighters pictured on the following page are worth a moment's study. The older of the twain, shown at the left, closely resembles a small leather purse, across the lower edge of which a rod of steel has been fastened. The contents of the purse, likewise disclosed in the illustration, consist of a chunk of flint and a large piece of dry, disintegrated fibre of some kind — generally known as tinder.

Equipped with this compact outfit, the wayfarer amid the open spaces remote from friendly-burning hearths could presumably strike a light to set a lonely pipe aglow, or to kindle the carefully garnered chips of an embryo camp fire. But how such feats were ever successfully accomplished is beyond telling. Something over half an hour of Attic experimentation with the flint, steel, and tinder of the entrancing apparatus described, achieved nothing more tangible than five raw fingers and two feeble sparks, which latter, without the slightest display of affinitive feeling for the carefully disposed wad of tinder, flew brightly off on errands of their own, and disappeared into nothingness. A hundred years or more ago, the owner of this pocket companion must have enjoyed better luck, or employed more skill; for the worn leather of his purse bears testimony to long carrying, and the steel bar is deeply grooved with use. But making fire by such means must have been a laborious exercise even for the most expert.

Fig. 4 — GRENZHAUSEN JUG (*eighteenth century*)
Similar to the others shown, but bearing yet another decorative design, of which the variety seems endless.
From the collection of Mrs. Annie R. Thayer

Beside this primitive equipment is pictured a pocket lighter of today — one of Clark's latest and smartest products, in black enamel and gold. Every line of it bespeaks modernity, and yet, curiously enough, its effective elements are precisely those of its painfully inadequate ancestor at the left. A tiny metal wheel replaces the earlier shoe of steel; a microscopic cylinder of flint supplants the older and more cumbersome stone. Instead of tinder, a slender wick impregnated with a

Fig. 5 — POCKET LIGHTERS OLD AND NEW
At the left, a steel-shod leather purse with its contents — a flint and a wad of tinder. At the right, a modern lighter.

volatile fluid catches the spark induced by a thumb-turn of the wheel against the pointed flint. Aside from its form, the only really novel feature of this ultra-new device is the high inflammability of the tinder.

And of such is the nature of human progress. Like some bewildered traveler in the fog, man moves in wide circles from starting point to starting point again. For a million years or so he invokes the precious flame of fire by beating flint on flint, or flint on steel. Then, for a brief century, he revels in the Promethean emancipation proclaimed by the invention of matches. But in the end, having revived the roots of old custom with a sprinkling of earth-born fluid, he turns atavistically to the implements of his prehistoric forbears and finds in their use the mysterious satisfactions of long inherited memory.

More Tufted Rugs

MISS LOUISE KARR, whose notes on two hand-woven tufted rugs appeared in ANTIQUES for January, 1929, has been gratified to receive a number of communications from interested readers who own similar rugs, or are in possession of information concerning the general type and the conditions under which it was produced. Miss Karr will summarize her conclusions in a later issue of the magazine.

Such rugs as these are not likely to create any great furor among collectors. They seem, for the most part, to represent the domestic weaver's effort to produce something that would closely approximate the factory article, in a period when odium was beginning to attach to things obviously homemade. Hence they lack both the originality and the spontaneity which give to the best of hooked carpetings their never ending allure. Nevertheless, in so far as tufted rugs illustrate a phase of individual craftsmanship, they deserve some consideration, if no great admiration.

Fig. 6 — BRASS TINDER BOX
Inscribed *Enoch Sawyer, The Gift of Edmd Gale — 1731*
From the collection of Charles D. Cook

Howard Reifsnyder

HOWARD REIFSNYDER died at the Jefferson Hospital, in his home city of Philadelphia, January 19. A line imparts the unhappy intelligence; but the burden of sadness which it conveys is beyond the power of words to express. Mr. Reifsnyder was a man of large affairs, who yet found time for exploring life's pleasantest byways. His collection of furniture, chiefly of the Philadelphia school, was one of the most notable in the United States. He owned, further, a number of rare historical prints, and his library of publications issued by eighteenth-century English cabinetmakers was perhaps the most complete on this side of the Atlantic.

But it is neither as a successful business man nor as an eminent collector that Mr. Reifsnyder will be most widely mourned; for the character of the man outshone his material achievements. His labors in behalf of the Pennsylvania Museum, his ready helpfulness to students of early American crafts, his unfailing willingness to lend his valued possessions to historical exhibits, or to provide photographs of them for publication, were among the more obvious expressions of his generous public-mindedness. Only those, however, who were directly associated with him can realize the extent to which his innumerable personal and official relationships were enriched by the loyalty of his friendship, the responsiveness of his appreciation, and the liberality of his encouragement. This readiness to give, at all times, unreservedly of himself, Mr. Reifsnyder confined to no one individual, to no one institution; it distinguished all his contacts with men and with affairs. It was the preeminent attribute of a vital and endearing personality.

Development of the Twist Stem Drinking Glass

By Gregor Norman Humphreys

Note. — Illustrations are from the author's collection, with the exception of Figures 1, 7, 9, 10, 11, 14, and 18, which are reproduced by courtesy of the Metropolitan Museum of Art, New York City. Of the sketches shown, the following were drawn by the author from *English Table Glass* by Percy Bate, published by B. T. Batsford, Ltd., London: Group I, a, b, c, d; Group II, c; Group III, b, c, d; Group IV, a, b, d.

In treating of the twist stem drinking glass, we cover a period of approximately a century, following *c.* 1680, at which time were manifested the first signs of its development. This does not mean that glass was not being made in England previous to the date indicated. Glass-working was an ancient craft. But not until the middle of the seventeenth century was there established a definite English school, deriving more or less from the Venetian, but displaying traits of a distinctly national style whose logical evolution was maintained until the nineteenth century had a decade or more to its credit. It was during this great period in English glassmaking history that the twist stem came into being.

English drinking glasses, it should be borne in mind, fall into five successive type-groups, each identified by the character of its stem. These groups, as known among collectors, are: (I) *Baluster Stem*, (II) *Plain Stem*, (III) *Air Twist Stem*, (IV) *White Twist Stem*, and (V) *Cut Stem*.

It should be noted that drinking glasses are to be classified according to type rather than according to date. Conservative and provincial glassworkers, alike, continued to employ the characteristic motifs of one group long after the time at which another expression had come into fashion. Hence, no glasses of a given form or decorative style can be rigidly assigned to a certain date-period. Grouping according to type is the logical treatment.

I. Baluster Stem

The twist stem appears in embryo form in the earliest English drinking glasses of the period to which we have referred. This twist is a feature that came but gradually into being, as the glass-workers, growing more familiar with their medium, acquired increasing dexterity. During the quarter century following *c.* 1680, drinking glasses were of heavy metal, blown in shapes appropriate to their use. Their bowls were thick; their stems were bulbous. The glasses were heavy both in weight and in feeling (*Group I*). They were embellished, if at all, with a feature surviving from the slightly earlier period of Venetian influence, the *tear*.

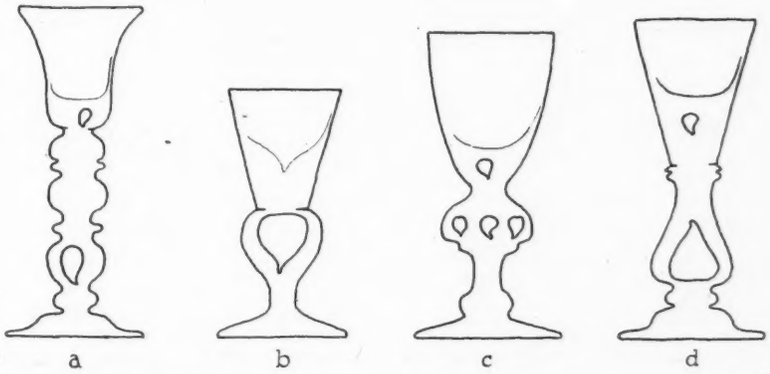
These tears, in reality small bubbles of air, are found in the bulbous members of the stem, and in the bottom of the heavy bowl (*Fig. 1*). (Candlesticks and hollowware of the period received the same treatment.) The tear was not an accidental result of faulty workmanship, as has been asserted by persons incorrectly informed. It was purposely produced, with decorative intent, and the practice follows an old tradition.

Fig. 1 — English Glass (*c. 1690*)
The tear as a decorative feature. Early baluster stem specimen, with folded foot. *Group I.*

Tears assumed, at times, gigantic proportions, resulting in a hollow stem, as in Figure 2. In certain rare glasses they were large enough to enclose a coin. (These "coin-stems," it should be remarked, are not necessarily so old as the coin they feature.) Often the tears were grouped, several being closely arranged within a single member of the stem, or in the bottom of the bowl. The heaviness of the early baluster stems is their distinguishing characteristic. The earlier the glass, the bolder its silhouette, as a rule. The early type bulbous glasses were made occasionally, however, until the Glass Excise of 1745,* which imposed a tax upon glassware on a basis of weight, spelled their doom.

II. Plain Stem

The first half of the eighteenth century develops an increasing trend toward lightness in glass. Stems became more slender, though still frequently adorned with bulbs and collars (*Group II*). The tear was still used as a decorative element in the stem and in the bottom of the bowl, but, following the more slender character of the stem, this lachrymose bubble tended to grow long and lean, often becoming no more than a vertical thread of air. It was,



Group I (*c. 1680–1725*)
Showing the heavy silhouette of early glasses and the accompanying use of the decorative tear.

* Francis Buckley, *A History of Old English Glasses.*

Fig. 2 — ENGLISH GLASS (*c. 1730–40*)
An extreme use of the decorative tear. A glass of very dark metal, with wheel-engraved monogram and heavy "firing" foot, so made for the purpose of thumping upon the table in time to toasts and songs. *Group II.*

perhaps, this increasing use of the tear, more as a thread than as a bubble, that encouraged glass-workers of the time to attempt the twist stem.

III. AIR TWIST STEM

At any rate, it is but a step from glasses of this type to the twist stem proper, in its simple form (*Fig. 4*). The simplest expression of the twist stem consists merely of two attenuated vertical tears loosely spiraled about each other within the stem. These simple twists, however, are not necessarily earlier than the more elaborate ones: being comparatively easy to make, they appear over a long period of time.

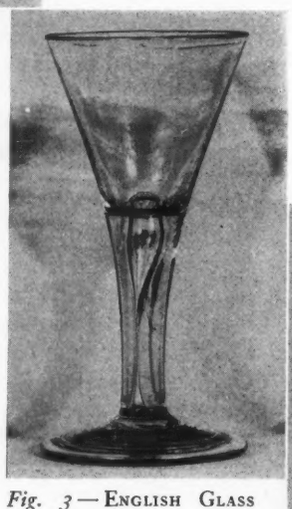
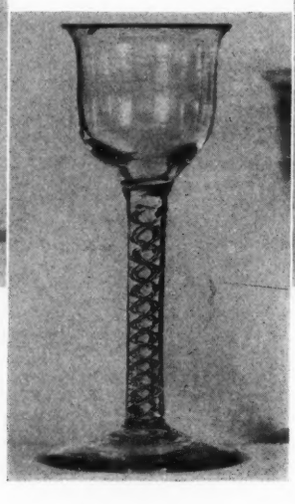


Fig. 3 — ENGLISH GLASS (*c. 1730–40*)
A long, slender tear, showing development toward the fine twisted tear. Drawn glass with folded foot. *Group II.*

Fig. 4 (below) — ENGLISH GLASS (*c. 1740–50*)
Corkscrew air twist, with plain foot and lipped ogee bowl. *Group III.*



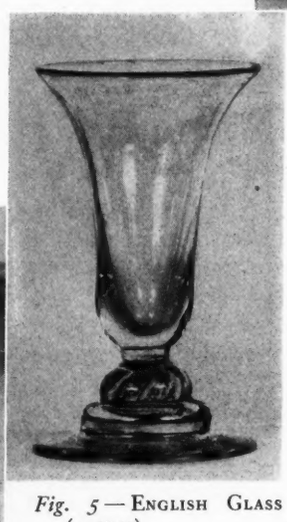


Fig. 5 — ENGLISH GLASS (*c. 1740*)
Hogarth glass with dome foot showing a typical grouping of ten tears in the base. Plain foot. *Group II.*

Fig. 6 — SPANISH GLASS (*first half eighteenth century*)
Interesting racial variation of Group II. Displays the folded foot, abandoned in England *c.* 1740, together with cutting on stem and base of bowl (cutting not an English feature until after *c.* 1760).

All such bubble twists (*1725–30 and after*) are termed "air twists." Occasionally they are referred to as "mercury twists" because of the clear, refractive quality of their spiral threads. The air twist stem persisted until about 1760. In the dating of air twist specimens, the type of foot (whether plain or folded) is a consideration. The change of fashion in feet occurred about 1740, after which year the plain foot became the rule. We find the folded foot in occasional use, however, early in the reign of George III. It may be mentioned here that the feet on genuinely old glasses are almost invariably of greater diameter than the lip of the bowl. In part, at least, this is because, at that time, drinking glasses were held by the foot and not by the stem. The custom is illustrated in the engraved decoration on the wineglass of Figure 18.

In the simplest air twists the stem and bowl are formed in one operation. The bowl is actually drawn out of the stem; for which reason such pieces are known as "drawn" glasses. We may readily see how directly glasses of this type derive from the early tear-decorated pieces by comparing Figures 5 and 8. If the glass of Figure 5, with its group of slightly spiraled tears in the bulb below the bowl, were heated, drawn out lengthwise, and twisted (which is exactly the procedure followed in producing a drawn glass), there would result the type of twist represented in Figures 7, 8, and 9.

GROUP II (*first half of eighteenth century*)
Showing the use of plain, or virtually plain, stems, and the vertical development of the tear.

Not all glasses of the period, however, were drawn. Particularly in later specimens, bowls were often separately made, and afterwards welded to the stem. The twists, then, were made in long rods, cut, after making, into the desired stem lengths. More elaborate twists could be produced by this means.

The air twist was frequently used in con-

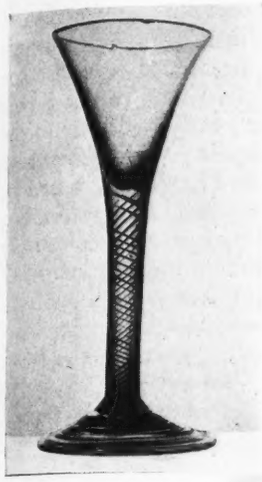


Fig. 7 — AMERICAN GLASS (*1750–75*)
Air twist stem with drawn trumpet bowl and folded foot. Compare with English glass of Figure 8. *Group III.*

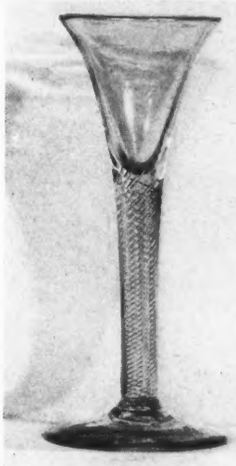


Fig. 8 — ENGLISH GLASS (*c. 1740–50*)
Air twist with plain foot and trumpet bowl. A drawn glass. *Group III.*

Fig. 9 (below) — GERMAN GLASS (*1725–50*)
Spherical bowl on air twist stem; very high foot. Compare stem with that of Figure 15. *Group III.*

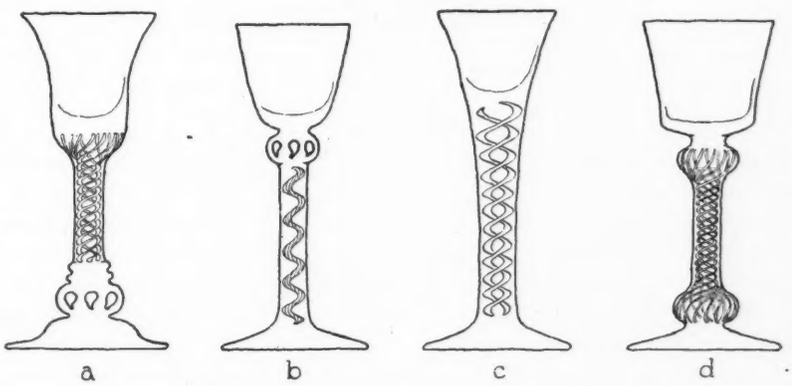
Fig. 10 — ENGLISH GLASS (*c. 1730–40*)
Incised twist stem; straight-sided rectangular bowl; folded foot. *Group III.*

Fig. 11 — ENGLISH GLASS (*c. 1740–50*)
Knopped air twist stem; plain foot. A survival from the bolder baluster stems of the late seventeenth century. *Group III.*

junction with a knopped stem, a survival from the bolder baluster stems of the first group. The twist, then, would swell out to fill the knops, as in Figure 11. As many as five knops might be used, often with collars or buttons at the base of the bowl. Occasionally, but rarely, we find the air twist stem with a knop at top or bottom enclosing detached tears — an interesting link in our series.

The more elaborate twists appear, on the whole, later in the period. With these were used more appropriate, delicate bowl forms. The *bell* bowl (*Group III, a*) and the *drawn and trumpet* bowl (*Fig. 8 and Group II, b*), which are early forms, are followed in the later glasses by the *ogee* (*Fig. 14*), *lipped ogee* (*Fig. 4*), *waisted ogee* (*Group IV, c*), *ovoid* (*Fig. 16*), *waisted*, and *straight-sided rectangular* (*Fig. 10 and Group III, d*). Early and late we find the typically English *straight-sided* bowl (*Figs. 1 and 11, and Groups II, c and III, b*). Innovations appeared, such as that of Group IV, *b*, a drawn form with ogee lip. The spherical bowl (*Fig. 9*) was less used in England than on the Continent, whence came the bell bowl as well.

Here should be introduced a small group of glasses which are somewhat apart from the twist stems developing out of the early tears. These are the "incised twists," manufactured about the second quarter of the eighteenth century, and probably slightly antedating the air twists. These incised twists consist of a series of spiral grooves on the outer surface of the stem, produced by drawing out and twisting a partially formed vertically fluted stem. The incised twist is used only with the plain stem and does not appear with knopped stems. Figure 10 shows a typical specimen of this type. The incised twists properly belong in a twist stem collection, even though a bit apart from the regular tear development. This is for the reason that, evolving as they do from certain seventeenth-century glasses in the Venetian taste, they offer an instance of stem twisting previous to the introduction of the air twist group. They show that twisting of the stem to form the air twist was not an altogether new idea.



GROUP III (*c. 1725-1780*)
Showing air twists with occasional use of the tear.

IV. WHITE TWIST STEM

Following the air twist group are the white twists, which came into use *c.* 1745, and continued to be made until *c.* 1780. These have much the same character as the air twists, save that the twist itself, instead of being a clear bubble, is opaque white in color — a fact which gives it the name "cotton-white"

twist. These dates are specified only as indicating the period of greatest production of the white twist, for white (and colored) twists continued occasionally to be made until about the end of the eighteenth century. There is, however, good reason for the establishment of this date limit: a renewal, in 1777, of the Glass Excise of 1745 (heretofore referred to) specifically taxed "enamel glass." * As this term could be applied to the white twist stems, which were enamel, though inside the glass instead of on the surface, the heavy excise of 1777 automatically cut down the production of such pieces almost to the vanishing point.

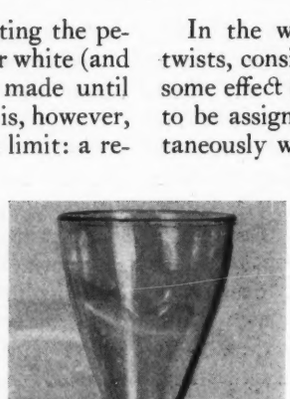


Fig. 12 — English Glass (*c. 1770*)
With cotton-white, tape twist stem; bowl simulating drawn construction, though of three-part make. The tape twists are composed of flat instead of round members. *Group IV.*

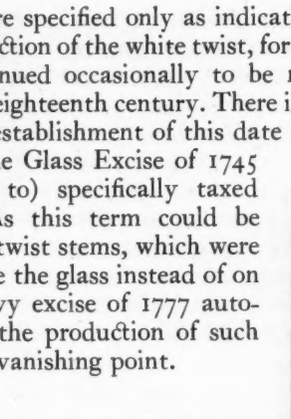


Fig. 13 — English Glass (*c. 1750–60*)
White twist thread, with finer white multiple coil. Straight-sided bowl. *Group IV.*

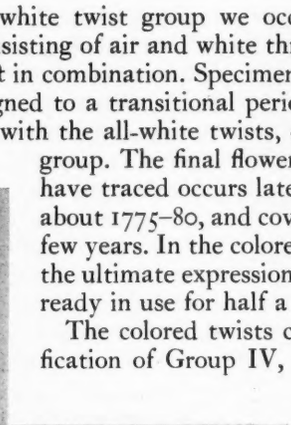
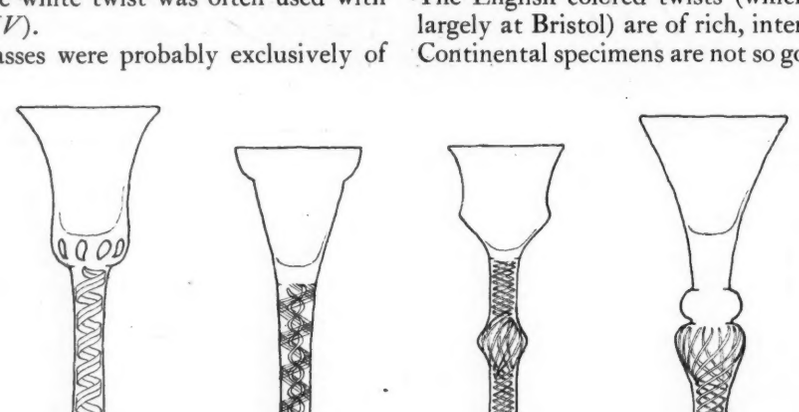


Fig. 14 — American Glass (*1750–75*)
White twist stem; plain foot. Hybrid bowl form. *Group IV.*

The white twist was borrowed from the Dutch. They, in turn, had taken it from the glass-workers of Murano (Venice). Glass containing opaque white threads had been made by the Venetians when they were at the highest point of their development (mid-sixteenth century). C. H. Wylde, in *The Connoisseur* for September, 1904, says that opaque white bands in the body of the glass were a German invention, copied by the Venetians, who brought it to perfection.† Various countries, at any rate, adapted and stylized the feature at a later period. Figures 12–16, inclusive, show some of the forms in which white threads were employed as a feature of stem decoration at the hands of English, Dutch, and American workmen during the eighteenth century. The white twist was often used with the knop stem (*Group IV*).

White twist stem glasses were probably exclusively of three-part manufacture. The difficulty of making a true drawn white twist will be apparent to those familiar with the process by which the white twists are produced. This is explained in most of the popular glass books.



Group IV (*c. 1745–1785*)
Showing white twists, the final development of the twist stem, and the rare use of the tear.

In the white twist group we occasionally find mixed twists, consisting of air and white threads used with handsome effect in combination. Specimens of this type are not to be assigned to a transitional period, but appear simultaneously with the all-white twists, early and later in the group. The final flowering of the growth we have traced occurs late in the fourth period, about 1775–80, and covers the space of only a few years. In the colored twist stems we have the ultimate expression of the twist motif, already in use for half a century.

The colored twists come under the classification of Group IV, along with the white twists. They are, in fact, but a variant of the white twists. They were produced by the same method, with the addition only of colored threads to the white members. Blue, lavender, green, yellow, and red twists graced the stems of glasses at this time. A single color might be used, or threads of one color might alternate with cotton-white members. In rarer instances, we find colored threads used with air twist threads; but these are so uncommon as to be beyond the reach of the average collector. Loveliest of all, perhaps, are those stems employing threads of two, or even three, different colors, like the glowing of sunset on the great age of English glassmaking.

The color quality of these twists is an important point. The English colored twists (which were, probably, made largely at Bristol) are of rich, intense tone. The threads of Continental specimens are not so good in color, and are, as a rule, less opaque. The distinction is the same as that to be made in the white twist group, wherein we find the Continental twists of a watered milk white instead of the pure opaque cotton white common to English practice. Continental glasses are more often light in weight and bubbly in texture; English and Irish metal will be found clear, heavy, and brilliant.

* Francis Buckley, *A History of Old English Glasses.*

† Not improbably an error due to assuming a German origin for Mediterranean glass found among early German remains. — *Ed.*

These, of course, are but general observations. It is impossible to formulate a hard-and-fast basis of judgment for the glass of any country. It is, probably, a daring rather than a wise collector who professes ability invariably to distinguish even the English from the Continental pieces; though in this he will be on relatively surer ground than when he tries to determine the specific nationality of Continental specimens.

American Twist Stems

Nothing has been said, thus far, of American twist stems. This is because, as a well-defined series such as we may trace in England, they are non-existent. By far the greater part of our really fine glass during the period of the English twist stem was imported. Various American factories were, at the time, producing glassware of merit; but of drinking glasses they made, apparently, only the comparatively less important types. American decorative drinking glasses which might have been accepted in place of the twist stem type are of several sorts. Perhaps the handsomest were the colored glasses — blue, amber, or green, or those with blue rims, or white opaque rims. Stiegel, and perhaps others, made attractive glasses with enameled decoration in the German taste. Many of the American engraved drinking glasses are well worth while. There were charming glasses, too, with fluted or molded bowls. But, to our present knowledge, these represent the extent of American endeavor in the eighteenth century. A few American twist stem glasses offer an exception to the rule. Figures 7 and 14 present, respectively, American air twist and white twist pieces of representative quality, the former showing a curious survival of the folded foot which was used in this country, even into the nineteenth century, by some glassmakers.

American twist stems, all in all, are so rare at the present time as to be exceedingly difficult of identification and quite impossible of classification. They may be regarded only as stylistic adaptations of English and Continental prototypes, to be studied against that well-defined background.

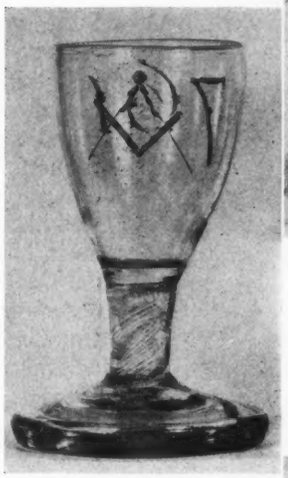


Fig. 16 — English Glass (*c. 1770*)
Fine white twist stem; heavy firing foot. Wheel-engraved Masonic emblem and lodge number (?), showing traces of gilding. *Group IV.*

Fig. 15 — Dutch Glass (*c. 1770–80*)
White twist, fine network within stronger outer coil. Ovoid bowl. Note suggestion of drawn shape in glass of three-part manufacture. *Group IV.*

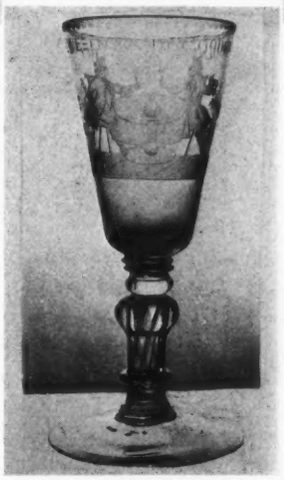


Fig. 18 — Dutch Glass (*c. 1760–80*)
Red threads in stem, inferior in color to those in the English glass of Figure 17. Plain foot; knopped and ringed stem. *Group IV.*

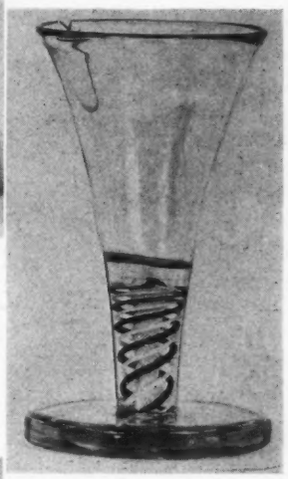


Fig. 17 — English Glass (*c. 1780*)
Red and opaque white threads around fine white network. Heavy firing foot. Weighty metal of good color. *Group IV.*

A Word About Cut Stems

The careful reader will, perhaps, have observed that, at the beginning of these notes, five type-groups of English drinking glasses were cited, and that but four have been discussed. This is because the fifth, or cut stem, group does not properly fall within the limits set for this discussion, which really closes with the passing of Group IV. Cut stem drinking glasses, although they appear contemporaneously with later examples of the air twist group and during almost the entire period when the white twist group was popular, possess a distinct interest of their own. This compels their consideration apart from the types with which, for a time, they ran parallel, but which they eventually quite superseded. Between cut stems and twist stems there appears to have been no material interchange of influence. Some of the later white twists have the pontil mark ground off (a characteristic of most of the cut stem group) but the combination of twist stem with cut ornamentation was not accomplished.

Conclusion

It seems unfortunate that there should be among glass collectors, today, so great an eagerness for specific attributions. There is neither reason nor wisdom, we think, in the tendency to designate English glassware definitely and complacently as "Bristol," "Stourbridge," or "Norwich"; to classify Irish wares as variously "Waterford," "Cork," or "Belfast"; or to lay American productions at the door of "Stiegel," "Wistarburg," or "Sandwich."

The work of the larger glasshouses was everywhere reflected, of course, in the product of smaller establishments. Added to this stylistic influence we have the factor of intermigration among workmen. After an interval of perhaps two hundred years, it can rarely be known where, and by whom, a given piece of glass was made.

It is to national type, therefore, and to intra-national development that the reader's attention has here been directed. Sub-classification as to factory is a venture, in most cases, as dangerous as it is unnecessary.

The Man Who Made Simon Willard's Clock Cases

*John Doggett of Roxbury**

By MABEL M. SWAN

BUT for an old brown ledger, *John Doggett, His Book 1802–1809*, no one would have known that Aaron Willard, the clockmaker, painted mirror panels, that John Doggett, himself, made and gilded cases for the Willard clocks, that Gilbert Stuart, Rembrandt Peale, and Hubard were friends and patrons of John Doggett, that — but the ledger may as well tell its own story.

In the early days of the eighteenth century, the old Meeting House on Meeting House Hill, Roxbury, must have looked down with great complacency upon the very unusual group of artisans who had chosen to settle around it, a group which included the Willards — Simon, Aaron, and Aaron, Jr.; Elnathan Taber and William Cummins, promising apprentices to Simon Willard; John R. Penniman, an English artist; Samuel Washburn, John Green, Jr., Charles Bullard, Samuel Curtis, Spencer Nolen, painters; Spencer Thomas, Thomas Bacon, William Fiske, William Viles, Nehemiah Munroe, cabinetmakers; Laban Beecher, Thomas Wightman, and John Doggett, carvers; and, most notable of all, Gilbert Stuart, who lived for a time on Roxbury Street just beyond Shawmut Avenue. Many other names less well known appear in the Doggett ledger and show the friendly coöperation that existed among this interesting congregation of men.

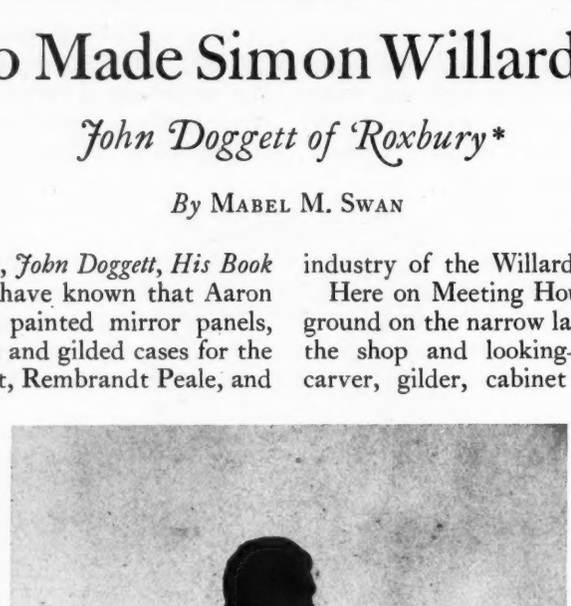


Fig. 1 — JOHN DOGGETT, HIMSELF
From a silhouette signed by Master Hubard.

The ancient law of 1635 which, as a means of protection against the Indians, forbade any person to dwell more than half a mile from the Meeting House was partly responsible for the feeling, even a century and a half later, that "round the Square" — which, in this locality, was then through Roxbury Street, round the Meeting House, through the lane, and back through Dudley and Eustis Streets — was revolved all the town life. But, in Roxbury, a magnet stronger than either spiritual or physical protection was the commercial element introduced by the clock industry of the Willards and their various apprentices.†

Here on Meeting House Hill, opposite the old burying ground on the narrow lane which led to the marshes, stood the shop and looking-glass factory of John Doggett, carver, gilder, cabinet and looking-glass maker. That Doggett was one of the most skillful and successful of the Roxbury group is shown by his old ledger, which, written in the tall, stilted handwriting of a century ago, gives a most systematic account of his business from 1802 until 1809. Not only did his customers include such well-known persons as the Willards, Harrison Gray Otis, Samuel Dexter, Samuel Haven, and other prominent men of the time, but his apprentices, Samuel Sprague Williams, Samuel Doggett, E. G. Scott, W. C. Moore, John Hastings, and Dudley Williams, were members of leading Roxbury families.

When a boy in Dedham, John Doggett chose the trade of carver in wood, bone, and shell. Later, from a traveling artisan, he learned the art of gilding, and was the first to practice that trade in Roxbury. He not only gilded looking-glasses, but he made the frames, carved and gilded the ornaments for them, and, when the Embargo Laws of 1812 forbade the importation of French glass, his ingenuity supplied the demand by quicksilvering window glass, which met with a tremendous sale throughout the countryside.

One night an itinerant English weaver stopped at the door of Doggett's shop to ask for something to eat. In return for the generous hospitality which he received, he offered to teach his host the secrets of weaving. From this very modest beginning, the manufacture of rugs was gradually developed. Several years later, when carpets had come into general use, the old weaver's secrets laid the

* To Miss Isabel C. French of Dedham, the author acknowledges her indebtedness for access to the Doggett manuscript and for permission to photograph the various Doggett heirlooms used to illustrate these notes.

† It is not always easy to keep the swarm of Willards rightly in mind. For present purposes, it will suffice to remember that Benjamin, Simon, Ephraim, and Aaron were brothers — all of them clockmakers. Of the four, Simon achieved greatest distinction; Aaron, the major financial success. Both Simon and his brother Aaron settled in Roxbury in 1780; but they seem to have worked quite independently. Simon had two sons, Simon, Jr., and Benjamin. Aaron's one son was named for his father, Aaron, Jr.

foundation for the extensive carpet business which John Doggett carried on under the name of John Doggett & Co., at first in Roxbury and later in Boston.

The first mention in the Doggett ledger of business dealings with the Willards occurs under date of January 19, 1804, when Simon Willard bought "5 books of Gold leaf" from John Doggett at 62½ cents each. The next day Doggett records the following work for Simon Willard:

To gilding 3 surcles for clocks and sundary ornaments at	$15.
Woodwork for do	6.

Simon Willard, the most famous of the four Willard brothers, all clockmakers, moved to Roxbury in 1780 and established his shop near the corner of Washington and Ruggles Streets, next to the building where the large double-dial clock remained for many years as his sign.

In 1802 Willard was granted a patent for an "improved timepiece," which at once became very popular — so popular, in fact, that it was imitated by many other clockmakers. Willard's only retaliation for such infringements of his patent was a dignified refusal to speak to the offenders — a characteristic but ineffectual means of protecting his commercial rights. Simon Willard was, in truth, an inventor, a dreamer. He lacked the qualities of a successful business man. Although it is estimated that, during his career, he made twelve hundred eight-day clocks, and over four thousand timepieces, he retired from business with a fortune of only five hundred dollars. The entries in the Doggett ledger record more than a thousand dollars' worth of business performed for Willard between 1804 and 1809; yet, at no time during these years, was Willard free from debt to Doggett; and at the close of the ledger he owed the thrifty cabinetmaker over six hundred dollars.

John Doggett, on the other hand, was consistently and methodically successful. Whether the amount of a transaction was a few cents or ten dollars, he recorded it in his ledger, even to the extent of entering the loan of a pot of glue. The following entry emphasizes the difference in the business methods of Doggett and of the clockmaking genius:

April 26, 1805		
Simon Willard	Cr.	
By 1 Ticket in the New York Lotery		$7.50
	Dr.	
To short pay of Note		.54

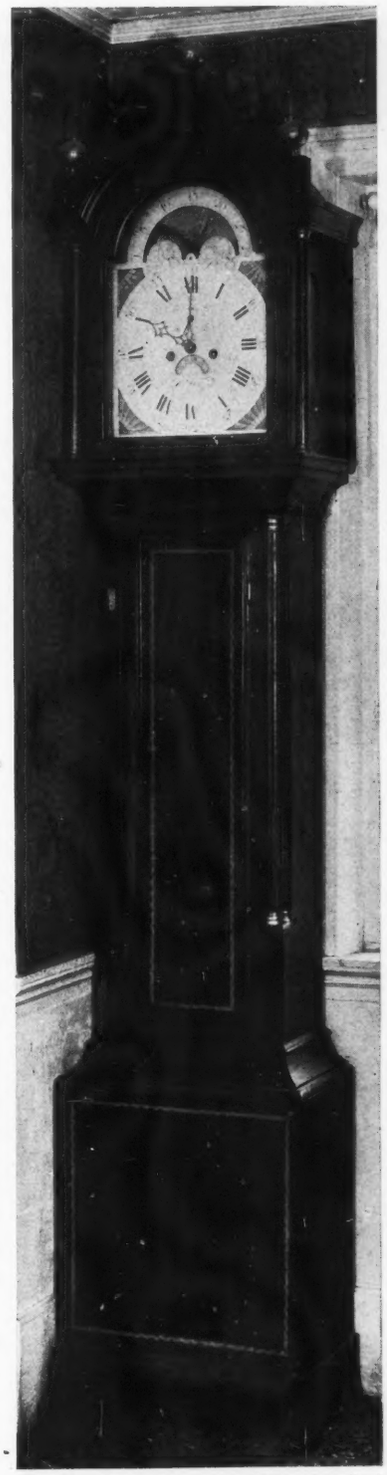


Fig. 2 — SIMON WILLARD CLOCK (*c. 1800*)
The case was made by John Doggett and the works purchased by him from Simon Willard.

Not only did John Doggett make the cases, and carve and gild the ornaments for some of the finest of the Simon Willard clocks; but he also supplied the glass for the doors and fronts:

August 27, 1804		
Simon Willard	Dr.	
To Gilding 1 Clock circle		$4.
To 3 pieces of glass for Clock doors at .10		.30
November 1, 1804	Dr.	
To 1 piece of Looking glass for timepiece		.37
November 13, 1804	Dr.	
To 2 round glasses for timepieces		.56
March 7, 1805	Dr.	
To 8 pedistals at 3.75		30.
To 1 glass for timepiece		.20

Three types of timepieces were made by Simon Willard. The second of these was in greatest demand. The first had a mahogany case, often inlaid (these inlaid cases were made, for the most part, by William Fiske), brass bezel, side arms, and painted glass panels. The second had a plain mahogany case, brass bezel, side arms, and painted glass panels. The mahogany case of the third type was enameled in white, and, with its gilded beading, brass bezel, side arms, very elaborate console bracket, and unusually elaborate painted glass panels, was, by far, the most ornate of the three. The following entries refer to these three types:

June 5, 1806		
Simon Willard	Dr.	
To 1 Clock case No 3 with Eagle		$23.
April 6, 1807		
Simon Willard	Dr.	
To 2 No 3 Clock cases withought Eagles		46.
December 25, 1807		
Simon Willard	Dr.	
To 1 Clock case No 1 common		70.
To 1 do No 2 common		42.
Eagles and swags of balls		

Several glass painters were, at this time, resident in Roxbury; but the question as to who painted the elaborate glass panels on the Number 3 timepieces has never been definitely settled. In the above entries, the low price for the Number 3 clocks implies that John Doggett did not supply the glass decorations for these particular pieces. This decoration usually consisted of an elaborate combination of crosshatching and scrollwork in gold leaf on a white ground. According to John Ware Willard, the gallery clock in the First Church, Roxbury, has the original glasses executed by an unknown artist.* The glasses on the gallery clock of the Second Church, Dorchester, are almost identical with those of the Roxbury clock. The cases for both of these clocks were made and gilded by John Doggett; but the smallness of his charge for them again suggests that the painting of the glass panels

* *The Life of Simon Willard.*

Fig. 3 — Looking Glass (*c. 1820*)
Made by John Doggett, who added the carving and gilding of frames and the silvering of mirrors to his other accomplishments.

was the work of another person, who received compensation apart.

October 10, 1804
Simon Willard Dr.
To Gilding 2 Meeting house Clock cases 1 for Roxbury 1 for Charleston with eagles and swags of balls at $48 $96.
for extra woodwork 6.
To Gilding 1 small Bank Clock case with bottom piece 8.
October 23, 1806
Simon Willard Dr.
To 1 Clock case No 2 for Dorchester with Balls in the hollow $46.
To 1 do for Mr. Lowell's Meting house Gilt on the side & balls in the hollow 85.

The following entry with "Gilding complete" must have included all the gilding:

November 9, 1805
Simon Willard Dr.
To 1 Clock case woodwork and Gilding complete for the Old South Church $70.
To 1 do for the Old Brick do do 42.
Cr.
By Cash $42.

At this time, John R. Penniman, an English artist, was painting mirror panels for John Doggett.* Drake, in his *History of Roxbury*, notes that Penniman worked for Simon Willard. Penniman died in 1828; and after that year no more of the lacy-patterned glass panels appeared. We may, therefore, conclude that Penniman was the artist who painted the elaborate glass fronts of the Number 3 Willard clocks.

Aaron Willard, brother of Simon, was also painting panels, and was lettering and enameling glasses for John Doggett:

April 26, 1804
Aaron Willard Cr.
By lettering 1 glass $ .25
May 31, 1804
By painting 6 tablets 4.50
July 17, 1804
By enameling 2 Glasses 2.
July 24, 1804
By puting border on 3 Glasses at 1.75 5.25
By lettering 4 Glasses 2.75

Spencer Nolen, who, for a short time, was in partnership with Aaron Willard, Jr., and was likewise one of the firm of Nolen & Curtis, dialmakers, painted glass panels for John Doggett. Samuel Curtis and Stillman Lothrop, both apprentices of Doggett's, did a great deal of similar work. From the numerous purchases of gold leaf by Lothrop entered in the Doggett ledger, the latter artist must have done gilding for other customers.

On March 30, 1804, the day after John Doggett's wedding, the following item appears:

Jesse Doggett * Cr.
By 43 weeks Bord of Lothrop myself & Sam Williams at $8 per week $344.

James Evans, another apprentice, began working for John Doggett in November, 1804. It was evidently his especial work to make the wooden balls and ornaments for the clocks:

James Evans Cr.
By 4 doz. balls for Gen. Badlam & 39 balls for myself at $7.50 per gross $4.15
May 22, 1805
James Evans Dr.
To 26 weeks Bord of himself & Boy at $4.50 $117
To washing & mending 21¼ dozens 21.25
May 23, 1805
James Evans Dr.
To 2 sulpher molds for composition $2.
To 1 Lion's head 1 scrole 1 leaf 1 Egg & dart 1.
To 1 crot of whiting 2.
To size of sundry times 5.
To 1 litt .33
To 4½ lbs. of puter .90
To horse & sleigh to Dedham 1.
To Shop room use of Tools firewood etc for your Boy 10..

William Viles also worked for John Doggett, doing much of his employer's cabinetwork.

On the much debated question as to whether a gilded wooden eagle on a Simon Willard clock is a sign of restoration, the old ledger throws conclusive illumination. John Doggett unquestionably gilded and, perhaps, made eagles for Simon Willard:

July 17, 1804
Simon Willard Dr.
To Gilding 2 Eagles at $7 $14.
To 2 Wire Ornaments of Clocks at $5 10.
June 2, 1805
Simon Willard Dr.
To extra Gilding of Eagle for Roxbury Clock $5.
March 18, 1805
Simon Willard Dr
To Gilding 3 Eagles at .75 $2.25
June 17, 1805
To Gilding 2 large Eagles
To do 3 small ones 5.25
To Gilding & burnishing 1 Eagle 1.50

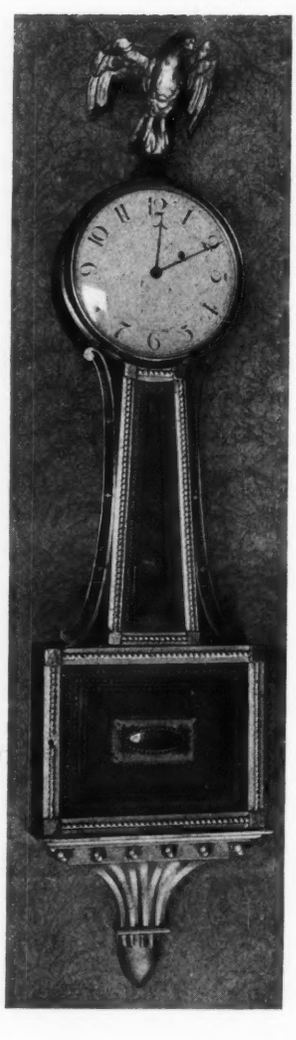


Fig. 4 — Willard Timepiece
It was the bezels, or brass holders for the convex glass; the side arms; and the pedestals, or consoles, that John Doggett made for such clocks as this. He likewise carved eagles; though it seems doubtful that the bird crowning the present specimen is original. On these timepieces a cone-shaped turned finial was frequently used.
From the collection of Miss Susanna Willard

* August 1, 1803
John R. Penniman Cr.
By painting 2 tablets & end pieces $9.
By 1 do 1.50
October 18, 1803
John R. Penniman Cr.
By painting 1 tablet 22 by 8 $2.

* Captain Jesse Doggett was the tavernkeeper of the *Ball and Pin Tavern*, where John Doggett lived until he was married.

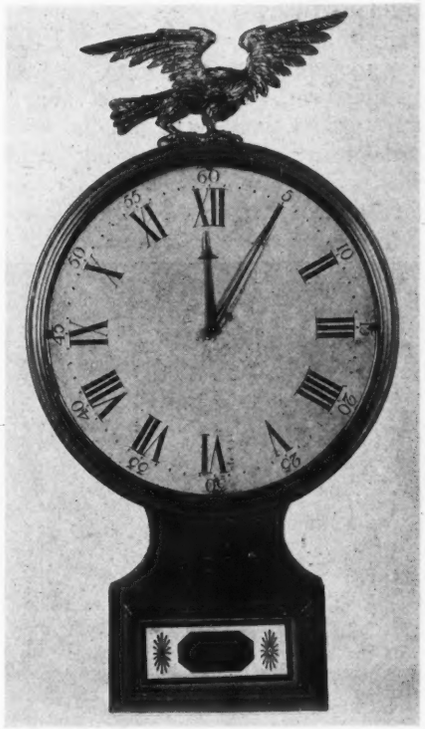


Fig. 5 — SIMON WILLARD CLOCK (*gilded*)
Originally made for Elias Hasket Derby. Not improbably the carved eagle, glass door panel, and the gilding were the work of John Doggett. *Owned by the Boston Museum of Fine Arts, a gift from S. Richard Fuller*

February 6, 1806
Simon Willard Dr.
To Gilding 1 Eagle in Oil Gold $1.75
November 25, 1807
Simon Willard Dr.
To 1 Clock case No 1 common $70.
To 1 do No 2 common 42.
Eagles & swags of balls
June 5, 1806
Simon Willard Dr.
To 1 Clock case No 3 with eagle $23.

There is but one mention of a *brass* eagle, which William Whitwell bought from John Doggett for 88 cents.

The first mention of Aaron Willard in the ledger occurs January 26, 1804, in connection with the purchase of "1 pint of Jappan" from John Doggett. Various other entries follow:

Feb. 25, 1804
Aaron Willard Dr.
To 4 portrait frames, 38 feet 4 in. $35.14
March 6, 1804
Aaron Willard Cr.
By 2 quarts of varnish $6.
1 quart of Jappan 2.

In April, 1804, Aaron lettered "4 glasses" for $1.50, for John Doggett. Many similar entries follow for lettering and enameling glasses and for painting the panels, or tablets, which occupied the upper sections of the looking-glasses. John Doggett did much less work for Aaron Willard than he did for Simon or Aaron, Jr., a fact accounted for partly by the circumstance that Aaron Willard owned a clock factory on Washington Street, just across the Boston line, and partly by Aaron's method of producing inexpensive clocks on a quantity basis. Nevertheless, this manufacturer's name appears in the Doggett accounts:

January 10, 1805
Aaron Willard Dr.
To Gilding 4 Clock doors at 7/6 $5.
April 18, 1805
Aaron Willard Dr.
To Gilding 6 Timepiece doors at 7/6 $7.50
To Gilding 4 Eagles 6.
To Gilding 4 side ornaments 4.

In 1809, Aaron Willard, Jr., is recorded as a clockmaker; but as early as June, 1805, John Doggett was making cases and doing gilding for him:

June 25, 1805
Aaron Willard, Jr., Dr.
To Gilding 13 Timepiece doors $16.25
July 8, 1805
To Gilding 12 Eagles 18.
July 22, 1805
To 2 Pedestals with balls 9.
4 do withought 14.
August 11, 1805
To 4 Pedestals part painted at 3 12.

May 5, 1806
To Gilding 24 Timepiece doors $30.
May 30, 1806
To 2 clock cases No 3 with eagles at $25 50.
To Gilding 12 small Eagles 18.

The following item, which is one of several similar entries, suggests some business arrangements between Simon and Aaron, Jr.:

June 10, 1806
Simon Willard Dr.
To 10 Pedestals 4 delivered at A. Willard, Jun. at $3.50 $35.

At this time Aaron, Jr., is said to have been employed in his father's factory at 843 Washington Street. This factory was in the rear of the older man's dwelling, with which it was connected by a long row of buildings used for storehouses and workshops. Charles Bullard, an ornamental painter, Henry Willard, clock-case maker, William Fiske, cabinetmaker, Pratt & Walker, cabinetmakers, occupied these shops, and Aaron, Jr., may also have had one of his own. In 1815, he bought a house at 815 Washington Street, and, in 1823, he took over his father's business. The second item in the following entry evidently refers to the lyre clock, which originated with him:

May 16, 1809
Aaron Willard, Jun. Dr.
To 1 Clock circle for the Exchange $10.
To 1 New Fashion Pedestal 4.

The ledger shows a greater amount of work done by John Doggett for Aaron, Jr., than for either Simon or Aaron. One entry is almost identical with some of the debits against Simon Willard:

October 23, 1806
Aaron Willard, Jun. Dr.
To 2 Clock cases No 3 for Mr. Baldwin at $28 $56.
To 2 Clock cases No 3 common 50.
To 1 do No 1 Gilt at the side 80.
To 1 do No 2 common 42.
With Eagles and swags of balls
Aaron Willard, Jun. Dr.
To making cross for clock $8.
To ½ of my expences to Salem 3.

Another item refers to "3 crosses for timepieces" made for Aaron, Jr., also to "1 Clock circle bound with iron" for $9. The fact that Aaron Willard's name disappears from the ledger after the appearance of entries against Aaron, Jr., suggests that this younger man, as he was working for his father at this time, was assuming responsibility for purchasing.

Fig. 6 — ELNATHAN TABER CLOCK (*1804*)
A crude affair purchased by John Doggett from Taber for the sum of $45.

From Elnathan Taber, an apprentice of Simon Willard's, John Doggett bought a clock for $45, a clock which Taber himself had made (*Fig. 6*). This transaction took place in March, 1804, a few days before Doggett's marriage. The list of purchases recorded by the prospective groom gives us some idea of the articles thought essential to a housekeeping establishment. From William Viles, who worked for him as cabinetmaker, Doggett bought "1 field Bedstead" for $14; "1 secretary," $35; one card table, $14; one small chair, $2; one bureau, $18; one lolling chair, $8. From Aaron Willard he obtained one cot bedstead, $5.50, and one common bedstead, $3. William Fiske, the cabinetmaker, supplied a field bedstead for $14, and one lightstand. Ebenezer Leland, the village tinsmith, furnished "sundry tinware" to the amount of $14.46. From the shop of Ebenezer Fox came "1 pair shovel and tongs" and "1 pair of candlesticks." Other items included gloves and hose from the country store of Howe and Champney; from Norman Holmes "1 pair of knee buckles." One "set of bamboo chairs" and "2 sets of Windsors," at $16.50 and $20 respectively, were bought from Samuel Horton. From Jesse Doggett, the keeper of the tavern *The Ball and Pin*, "45 lbs. of feathers, bolsters and pillows" were purchased — the feathers for $33.75. Numerous other articles and "sundaries," variously acquired, indicate a happy coöperative familiarity among the Roxbury craftsmen in a day when clockmakers would sell bedsteads to accommodate a friend, and apprentices would find courage to undertake independent work in a similar generous cause.

From Doggett's countless entries for making embroidery frames for "Miss Saunders and Miss Beach," it is very evident that a necessary part of the curriculum of the young ladies' finishing school conducted by these exemplary spinsters was the learning of embroidery.

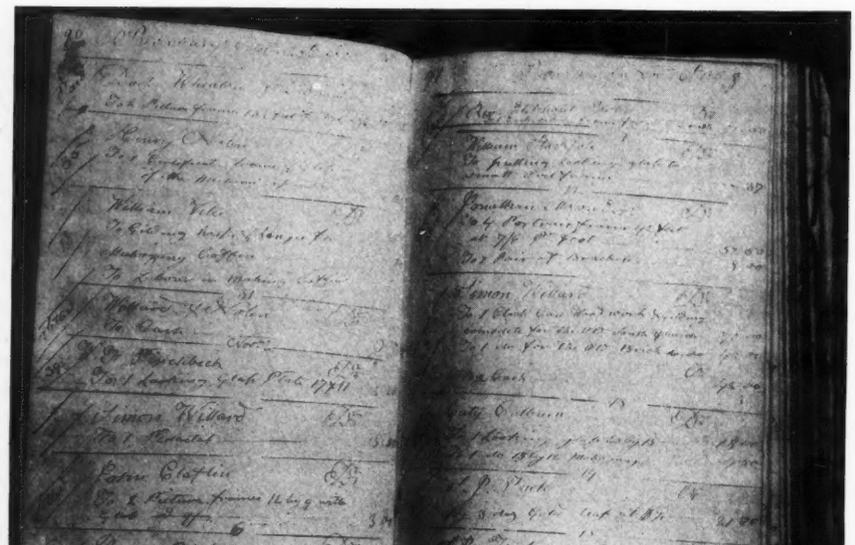


Fig. 7 — The Ledger of John Doggett (*1802–1809*)
Two pages from the accounts of the Roxbury merchant, cabinetmaker, and gilder, who was a member of one of the most interesting circles of skilled craftsmen known to early nineteenth-century New England. This ledger throws light on many aspects of Simon Willard's methods and upon the sources of the cases, glass panels, and other appurtenances of the master's clocks.

Miss Saunders and Miss Beach Dr.
To 1 embroidery frame and glase for Miss Sarah Hawkins $7.50
For straining 1 piece of embroidery .50

For his cabinetwork, John Doggett purchased pine, oak, and walnut wood from Benjamin Fairbanks, and "Bay Mahogany" from Cook & Dudley. He needed a variety of materials for his services were manifold. Thus we find in the ledger:

William Lemon Dr.
To Gilding bed cornice Bows, Darts, Quivers, Arrows $16.

Mrs. Elizabeth Derby of Salem Dr.
To 1 Looking Glass frame 44 by 29 $125.
To 1 bed and 4 window cornices 41 feet 102.50
Gilding the Eagles given in
To regilding Oval Dressing Glass frame 4.

Capt. Jesse Doggett of the Ball and Pin Dr.
To Gilding the top of a lightning spear $3.40
To mending 1 cradle .50
To 1 five foot stick mark with inches .50

There seemed to be a complete understanding between employer and employee in those early days, as the following items clearly indicate:

To Landon & Blackman labor $1.50
To Cheney & Bird's labor 1.70
To spirit for them .38

The simplified spelling and the equally simplified bookkeeping of John Doggett's old ledger may bring a smile to the twentieth-century reader. And yet this unchallengeable story of the industrial life of the Roxbury craftsmen of the early 1800's is one of the most valuable records of its kind which has yet come to light. It answers many a long unanswered question as to the authorship of hitherto anonymous bits of handiwork; and, more than that, it gives us, on every page, some glimpse of character, some revelation of personality, which helps us to realize that the craftsmen of old were by no means supermen, but were human beings like ourselves.

Lowestoft: What Is It?*

IV. *Biblical and Floral Designs*

By HOMER EATON KEYES

IN the previous installment of this series, we offered the following tentative classification of Chinese Lowestoft porcelain: Armorial designs, Mythological designs, Biblical designs, Floral designs, Genre designs, and Shipping designs. Of these six classes, we considered the first two. We may now turn our attention to the third and fourth.

BIBLICAL DESIGNS

Concerning Chinese European-market porcelain bearing Biblical designs, a good deal of nonsense has been written.† It has been assumed that this ware was produced under the supervision of the Jesuit missionaries in China and that it was primarily intended to serve the lofty purpose of converting the Oriental heathen, or, at least, of reënforcing and educating the faith of those who had been persuaded to embrace Christian doctrines. There may be some soul stimulation in imagining an enlightened Chinese family reverently pouring tea from a pot ornamented with painted-in-ink illustrations of Scriptural events or, each morning, absorbing spiritual and physical nourishment from a breakfast service spread with saintly illuminations. But there is no evidence to support the belief that anything of the kind ever happened. Indeed, it is hardly necessary more than to present such a situation in words to recognize its absurdity.

Fig. 1 — EUROPEAN-MARKET PLATE (*c. 1750*)
Representing the Birth of Venus. Painted-in-ink technique. One of the finest examples of its type, displaying little or none of the bodily distortion usually characteristic of Chinese attempts to delineate the nude. The black-and-white method employed is the same as that used on most of the plates bearing Biblical scenes.
From the Edward A. Crowninshield collection

Hence, we may as well dismiss the notion that Biblical pictures on Chinese porcelain bore any closer relation to Chinese thought and custom than did armorial and mythological designs. We may equally well abandon the misleading term *Jesuit China*, so frequently applied to ware thus piously decorated. Our only evidence that the Jesuit missionaries among the Chinese were at all interested in such ware or, indeed, possessed any knowledge of it, appears to be an ecstatic memorandum of Father d'Entrecolles, and our knowledge that two Jesuit priests were, for a time during the early eighteenth century, attached to the Imperial Court in a vain attempt to impart European principles of painting to the Chinese.*

Scenes from the Bible were commonly used to decorate Dutch fireplace tiles as well as all kinds of earthen tableware and household utensils made by local potters on Dutch soil. They likewise appear extensively on the creamware imported into Holland from English factories. Their employment by merchants of the East India Company to extend the European sale of Chinese porcelain was merely a commercial matter of course. Indeed, the entirely nonsectarian character of most of the Biblical designs perpetuated seems to imply a shrewd intention to appeal as widely as possible to Christian susceptibilities and hence to avoid arousing specific denominational prejudice.

The majority of Biblical designs on Chinese porcelain — though by no means all — appear to have been executed in fine black penciling, in imitation of the copper engravings from which they were derived. This circumstance has given rise to another perverse and irritating error: namely, that technique and topic are both of Jesuit inspiration, and that the term *Jesuit China* is, therefore, applicable to all pieces wrought in the black-and-white manner — whatever their subject. Since we have already shown that the Jesuit fathers probably had no connection with the Biblical porcelain, we need hardly argue their complete innocence of responsibility for the painted-in-ink depictions of undraped goddesses and nymphs, and of scenes from the scandals of Boccaccio, which bulked large among the porcelains stowed in the holds of Dutch merchantmen homeward bound from the East.

That Chinese Biblical porcelain was produced in large sets or services may likewise be doubted. The Dutch people have always shown a fondness for displaying individual specimens of ornamental earthenware and porcelain on walls or shelves — often in substitution for paintings.

* Continued from Vol. XIV, page 426. Copyright, 1929, by Homer Eaton Keyes. All rights reserved.

† ANTIQUES must confess to culpability in this respect. In the issue for October, 1922, the Attic states that the Jesuit missionaries used Biblical porcelain among other methods of teaching. Such errors come from too ready acceptance of "the authorities."

* On this point in general, see W. B. Honey's *Guide to the Later Chinese Porcelain*, among publications of the Victoria and Albert Museum.

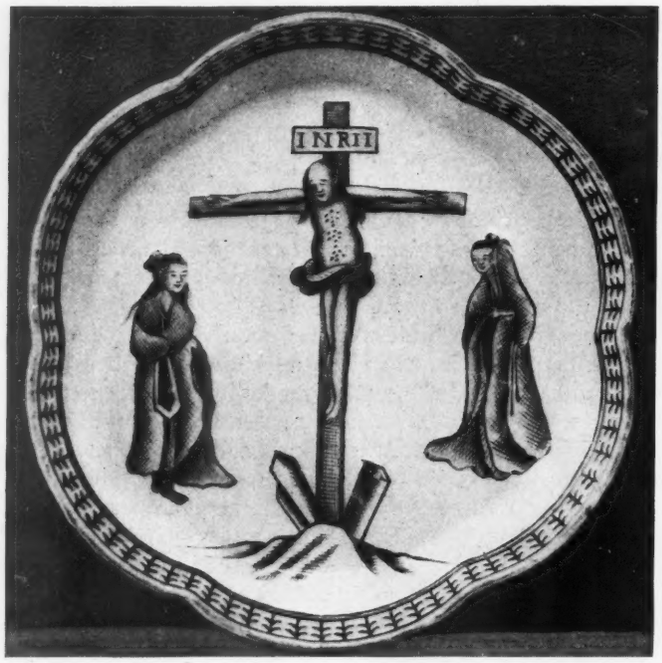


Fig. 2 — EUROPEAN-MARKET SMALL TRAY (*c. 1750*)
Representing the Crucifixion. Not so crude in execution as it seems at first glance; but a most unpleasant interpretation of the subject.
By permission of the Ryksmuseum, Amsterdam

Fig. 3 — EUROPEAN-MARKET PLATE (*c. 1750*)
Representing the Nativity of Christ. Such pieces are popularly known as "Jesuit China," but without any apparently sound reason.
By permission of the Ryksmuseum, Amsterdam

Evidence that they occasionally employed Chinese Biblical plates as protective icons comes from Edward A. Crowninshield, who reports finding a framed example, bearing a representation of the Crucifixion, which long hung above the bed-head in a Dutch sleeping room. Similar pieces were doubtless used with mixed decorative and religious intent; and Biblical plates were, at times, pressed into service on the table. Teapots, and a few small trays ornamented with Scriptural scenes likewise occur, but other utensils to match are extremely rare.* Hence our doubt that they were ever extensively produced by the Chinese potters.

Fig. 4 — EUROPEAN-MARKET PLATE (*c. 1750*)
Representing the Crucifixion. Perhaps the most usual of the Biblical designs copied by the Chinese on porcelain for the European market. It occurs on teapots as well as plates. One such teapot, marked, on the bottom, with the name of Allen of Lowestoft, is partly responsible for the myth that ware of this kind was made in England. See ANTIQUES, Vol. I, p. 254.

It is this Crucifixion which most frequently appears on Chinese Biblical porcelain. Usually the scene is represented, as in Figure 4, with Christ on the cross, flanked by the two thieves, the two Maries slightly in the rear at the left, John the Disciple at the right; and, in the foreground, a group of soldiers casting large dice for the garments of the Saviour. In so far as information is available, the engraving from which this decoration was borrowed has not been specifically identified.

Two quite different versions appear on two small plates, or trays, in the Ryksmuseum in Amsterdam. In one of these the figure on the cross is unmistakably that of a woman. In the other (*Fig. 2*) we have a grisly interpretation of that grisliest of originals, Matthias Grünewald's terrible Crucifixion, now in the Colmar Museum.*

Other scenes from the life of Christ which appear on Chinese porcelains are the Baptism, of which an example may be found in the Victoria and Albert Museum, London; the Nativity (*Fig. 3*); and the Resurrection (*Fig. 5*).†

Of this last design, DeVries‡ notes a variant form, in which three small figures of Dutch sailormen appear inappropriately in the background. Their presence, he says, is explained by modern French collectors on the ground that the original design for

* A covered cup and saucer with the Resurrection is noted by Honey, *op. cit.*, p. 68.

* Another of Grünewald's versions of this painting shows only the Virgin Mary and Saint John beside the cross. This may be the one followed by the Chinese limner.

† The Old Testament is represented in the Victoria and Albert Museum by a plate depicting the Finding of Moses. Jacob and Rachel plates also occur.

‡ DeVries, *Porselein*.

Fig. 5 — EUROPEAN-MARKET PLATE
Representing the Resurrection. It is to be observed that the plates pictured in Figures 3, 4, and 5 all have the same border. But a Baptism of Christ in the Victoria and Albert Museum has a border of butterflies.
By permission of the Ryksmuseum, Amsterdam

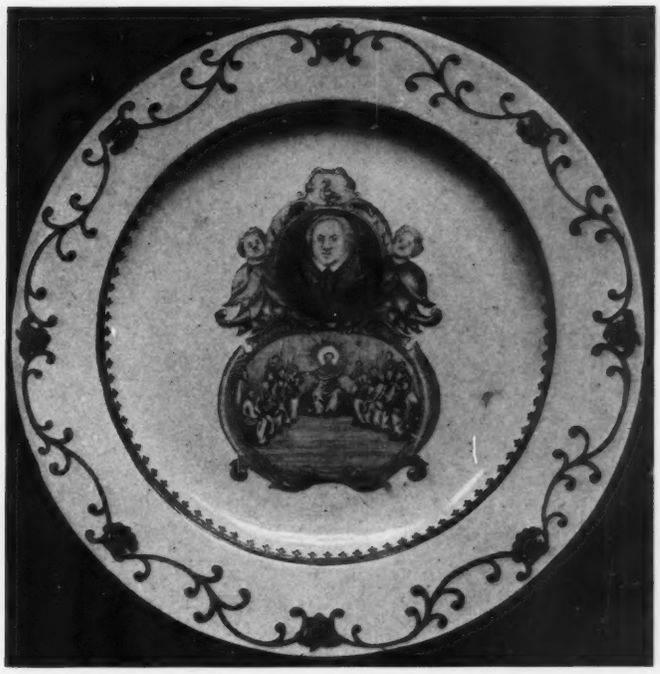


Fig. 6 — EUROPEAN-MARKET PLATE (*c. 1760*)
Perhaps classifiable in the Biblical category, though many portrait plates without religious significance occur. This and Figures 1, 2, 3, 4, and 5 are wrought in the painted-in-ink technique.

the plate carried instructions for including *les trois Maries* in the scene; and that, this being read as *les trois marins* by some clerk insufficiently acquainted with the Scriptures but fully cognizant of the popularity of seagoing episodes, instructions in kind were given to the Chinese draftsman. Be the story true or false, most of these Resurrection plates portray no spectators other than an imperturbable angel and a group of benumbed centurions.

Probably in the category of Biblical, or religious, designs should be included such plates as that cited by De-Vries, bearing a portrait of Jan Van Leyden as head of the Anabaptists, and similar plates showing a bust of Martin Luther, or some other eminent divine, framed in a medallion below which occurs a more or less appropriate Biblical representation (*Fig. 6*).

Fig. 7 — EUROPEAN-MARKET PLATE (*c. 1750*)
A scene from the career of the Prodigal Son; qualifying in the category of Biblical designs because of its theme rather than in deference to its decorum. Painted in colors.
From the collection of Miss Mabel Choate

Another kind of Biblical design on Chinese porcelain calls for some preliminary apology. By no means all the artists who have undertaken to illustrate Scriptural or Apocryphal events have approached their task with any profoundly religious intent. Salome's dance before Herod, the unfortunate experience of Susanna with the Elders, and the pre-prohibition excesses of Noah gave painters of the Renaissance an excuse for expressing their carnal complexes in monumental pictures whose sensuous implications are but thinly veiled beneath a pretense of pious purpose. Even the esteemed Doolittle, our early New Haven engraver, might have had difficulty in avoiding censorship of some among his Prodigal Son series had he been unable to invoke the sponsorship of the Scriptures for his more indelicate depictions.

Similarly the Dutch-market Chinese plate of Figure 7 qualifies in the category of Biblical designs because of its theme and in spite of its treatment. Quite possibly one of a series of six or more, it portrays the Prodigal Son divesting himself of his wealth among evil companions. Viewed by itself, it seems hardly calculated to implant righteous aspirations in the heart of youth. We may therefore hope that, in conjunction with others of the set, it once pointed an inescapable lesson of the melancholy and degrading outcome of dissolute prodigality. In the same order

of designs is the handsome teapot of Figure 8, whereon Joseph flees the wiles of woman with an enduring pertinacity that well might stimulate the lyre of Keats to yet another ode.

The assembling of a representative group of Chinese Lowestoft specimens bearing Biblical designs should properly appeal to the ambition of the collector. The range of available subjects might prove somewhat brief as well as narrow; but in that very circumstance reside elements of attractiveness. One may always hope to complete a small category; yet, in the case of the one under discussion, the hope will not be so easily fulfilled as to impair the zest of search.

Fig. 8 — European-Market Teapot (*c. 1750*)
Representing Joseph and the wife of Potiphar. Another Biblical theme whose intent is open to question.

Floral Designs

Floral Chinese Lowestoft may be dismissed with a word and an illustration (*Fig. 9*). Most of it is, or appears to be, a perfectly frank and unmistakable imitation of English models which were, no doubt, sent to China to be copied by Oriental artists. The patterns are, in the main, those made familiar to us by the so-called cottage china of Bristol, New Hall, and, to some extent, Lowestoft — sprigs of roses, a rose diaper border, and floral festoons, occasionally bordered with fine dotted lines in black. At times, the flowers are disposed in tiny silhouette bouquets painted in blue and gold, or black and gold. In the latter case it has been assumed that the original owners were in mourning at the time of purchasing their tableware. Quite possibly this is true. The donning of habiliments of grief has often been carried to great lengths.

Lowestoft floral designs are dainty, charming, and entirely obvious — attributes which account for their wide popularity and for their extensive imitation, particularly by modern French manufacturers. No one with a reasonably developed sense of textures in porcelain is likely to mistake the French imitations for old Chinese originals; but it is sometimes very difficult to identify the source of the rose-sprigged and garlanded tea sets which pass under the somewhat vague entitlement of Lowestoft in near-antique shops at home and abroad. Some of these are, without much question, attributable to New Hall; some to Bristol; few, if any, to the English factory of Lowestoft; and a good many to the *fabriks* of clever Frenchmen.

* * *

This brings us to the topic of Genre designs, the most varied, the most interesting, and the least appreciated of the categories of Chinese European-market porcelains.

(*To be continued*)

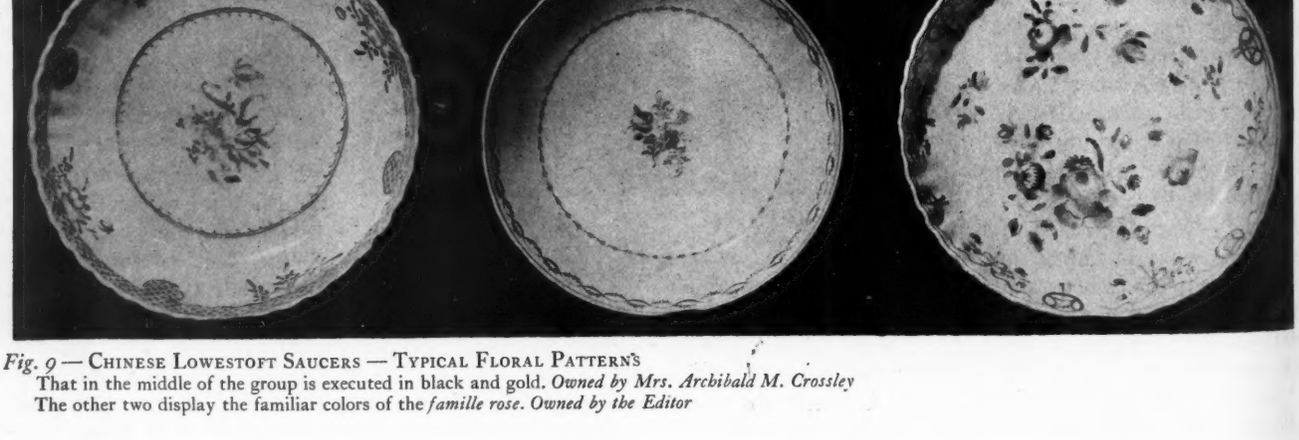


Fig. 9 — Chinese Lowestoft Saucers — Typical Floral Patterns
That in the middle of the group is executed in black and gold. *Owned by Mrs. Archibald M. Crossley*
The other two display the familiar colors of the *famille rose*. *Owned by the Editor*

Fig. 1 — PIE-CRUST PAPIER-MÂCHÉ TRAY
Made in Wolverhampton before 1850. Painted in oils, with bronze scrollwork.
From the author's collection

Papier-Mâché

By G. BERNARD HUGHES

THOSE who are looking for an interesting field for collecting might do well to make a specialty of papier-mâché work. Prices are soaring, and the discriminating collector may be reasonably sure that every specimen collected is a worth-while investment.*

The original papier-mâché appeared in France during the early years of the eighteenth century. Large quantities of old posters and paper had accumulated in the civic stores of Paris. At that time paper was an expensive commodity; hence, the idea of mashing the waste paper in water and utilizing the resulting pulp, was welcomed. Papier-mâché of this type was made in England during the middle of the century. There are records to show that, in 1770, a Mr. Watson of 76 High Street, Birmingham, carried on the business of papier-mâché manufacture.

But papier-mâché, as known today, is an entirely different product. In 1772, a Birmingham japanner, named Henry Clay, invented a heat-resisting material suitable for japanning. The body of the material was produced by pasting together sheets of paper, one upon the other, over a metal mold, until the desired thickness was obtained. The mold was then removed. Articles made by this process were known as paper ware until about 1825, when the misleading term of papier-mâché was applied. A greenish-gray paper was used, rather thicker and tougher in texture than ordinary blotting paper, but hardly so smooth. This paper was made of

*Since this article was written, the enthusiasm for papier-mâché appears to have diminished somewhat. — *Ed.*

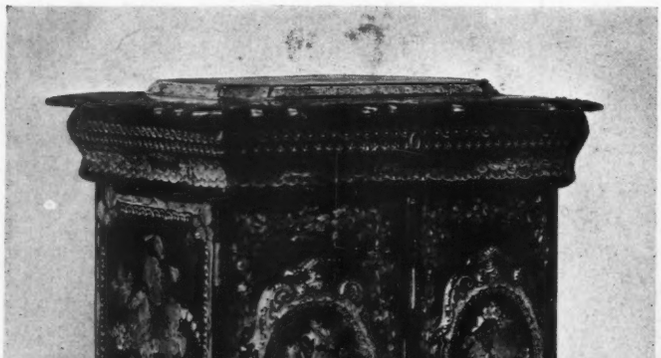


Fig. 2 — Papier-Mâché Cabinet (*c. 1850*)
Of the late pearl period.
From the collection of Mrs. Tomkinson, Cheslyn Hay

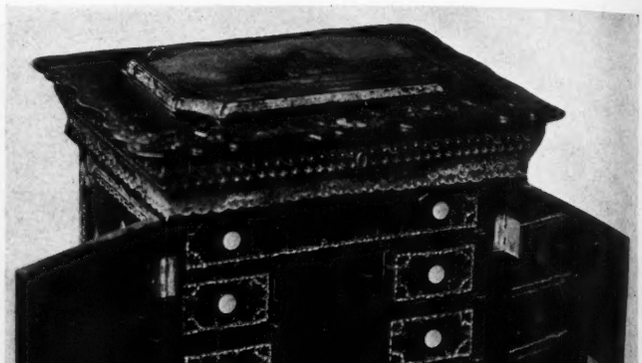


Fig. 3 — The Cabinet (*of Fig. 2*), Open
Showing panel in oils on top.
From the collection of Mrs. Tomkinson, Cheslyn Hay

rags from which woolens were carefully excluded, as they would perish in the stoving, and cause blemishes to appear on the final polish.

A papier-mâché panel was made with a flat metal plate as a basis upon which to dress the paper. A film of oil was smeared over this plate, and the first sheet laid on smoothly. This sheet was then coated with a mixture of glue, flour, and resin. Another sheet of paper was laid over this, and smoothed; after which the plate and sheets were placed in a drying oven. After stoving, a perfectly smooth surface was ensured by rasping and pumice-stoning before the next sheet of paper was applied. The solidity of the panel and its capability of receiving such a high gloss were due largely to this careful smoothing. Several sheets of paper were applied and stoned, to obtain a panel strong enough to withstand ordinary wear and tear.

The last smoothing was a long and laborious affair. After the final stoving, the panel was rubbed and polished with a chamois leather, when it was ready for japanning. If panels of a specific shape, such as that of a tray (*Fig. 1*), were needed, the sheets were taken over the edges and molded on the metal core by hand.

This, briefly, is the invention patented by Henry Clay in 1772, an invention that was never improved upon during a century of continuous manufacture. During the first fifty years, little more than panels and trays were made from papier-mâché. The panels were incorporated in tables, furniture, boxes, and Sedan chairs. The earliest trays made in Clay's factory were decorated with plain geometric designs in two or three tints. A little later, large flowers and leaves covered the entire surface. Three shades of yellow and a greenish-yellow bronze were the colors used for the foliage.

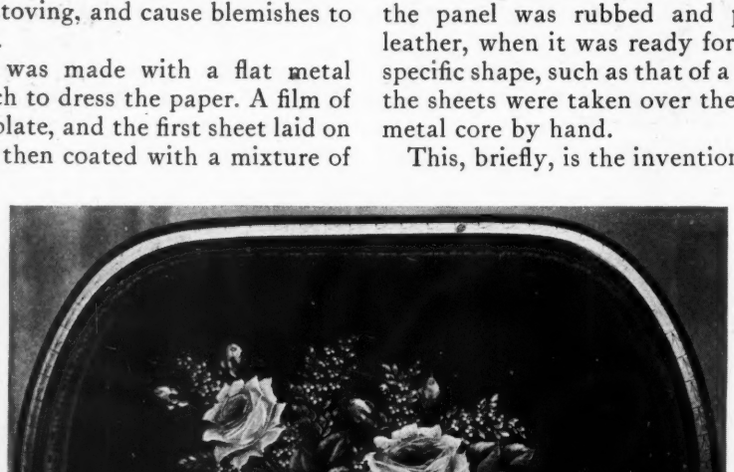


Fig. 4 — Papier-Mâché Tray (*1832*)
Realistic flowers painted by George Neville. Bronze work of the first bronze period.
From the author's collection

Stalks were painted in gold.

The first bronze period (*Fig. 4*) in papier-mâché decoration began in 1812 and lasted until about 1830, when it was superseded by pearl decoration. Pictures were painted entirely with colored bronzes, the powders being strewn directly on the picture. The bronzes were formed by pulverizing copper, brass, silver, zinc, gold, and Dutch metal in various alloys. Woolen or cotton-waste swabs, wrapped around a stick, were employed, in place of brushes, to mix and dab the powder as required. The smaller swabs consisted of a quill and a fragment of leather, with which the finest lines and most delicate shading could be accomplished. The artist began his picture by thickly smearing the sky with gold size. Yellow bronze was then sprinkled over and worked in with a swab. Before this dried, other shades were added.

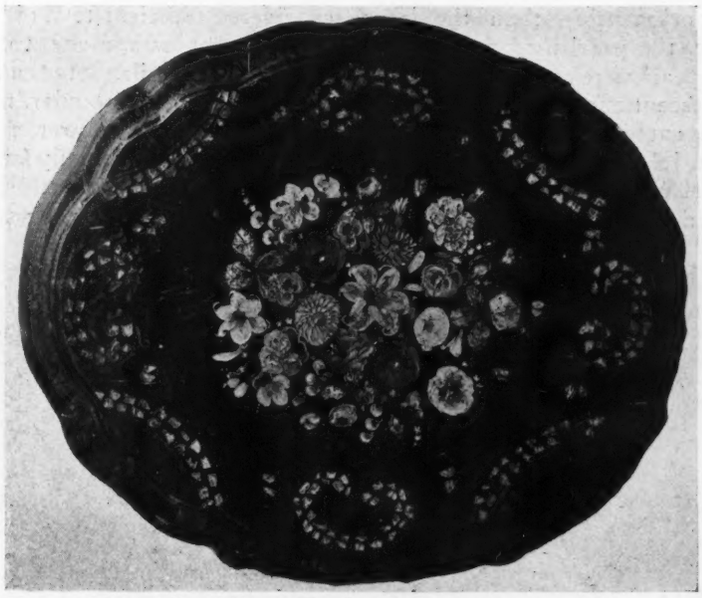


Fig. 5—PAPIER-MÂCHÉ TABLE TOP (*c. 1830*)
Decorated with painted flowers, gold arabesques, and pearl.
From the collection of Mrs. Tomkinson, Cheslyn Hay

Gold was another important medium used for decorating papier-mâché (*Fig. 5*). Gold paint was never used. The gold was utilized either in leaf form or as a powder strewn upon a sticky surface. Several shades of gold were used, their tint depending upon the alloy mixed with the gold. The general method was to lay on the gold leaf and then to cover, with a protective substance, the portion of the leaf required for decoration. The remainder of the gold was then washed off and the protective substance dissolved, leaving the gold uncovered. Very often gold or silver leaf was used as a ground for painting, to give extra brilliancy to the design. The paint used was almost transparent.

Pearl decoration on papier-mâché was patented, in 1825, by Messrs. Jennens and Bettridge. Contrary to popular opinion, the pearl was not inlaid, but was attached to the polished surface of the papier-mâché with cement, varnish, or other adhesive. Two kinds of pearl were used, both derived from the nautilus shell. One kind was of greenish hue; the other, pink. Ordinary mother-of-pearl was never used. Flat pieces of the pearl were ground down, at first by hand and later with a bob, until reduced to a small fraction of an inch in thickness. Great care was needed in handling the material, as it became thinner and thinner, sometimes to the fineness of paper.

Finally the pearl was cut to the shape desired, with knife or scissors, a press tool being utilized only when large quantities of one particular shape were desired. Pearl decoration flourished until about 1850, the earlier examples

Fig. 6—PAPIER-MÂCHÉ CHAIR
An adaptation of late eighteenth-century English motifs in the back, with legs reverting to Dutch type, and approximations of French feet.
From the Louisiana State Museum, New Orleans

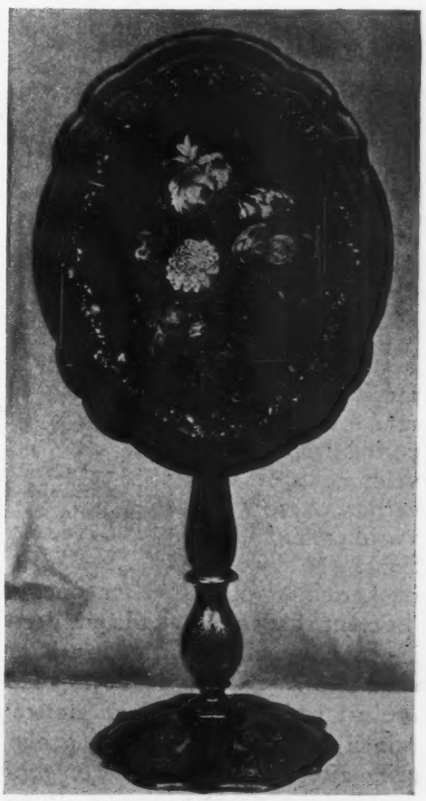


Fig. 7—PAPIER-MÂCHÉ TIP TABLE (*post 1840*)
Decorated with pearl and realistic flowers. Bordered with pearl coated with transparent paint. Bronze scrollwork.
From the collection of Dora G. Mercer, Wolverhampton

showing infinitely finer workmanship than the later (*Figs. 2 and 3*). After 1840, the pearl used was thicker and duller. Large pieces of pearl were coated with transparent paint to give an iridescent effect (*Fig. 7*). In 1841, Jennens and Bettridge invented the scarce gem-inlay papier-mâché. In this type, inlays such as glass, beads, cut glass, ivory, and enamel were stuck into holes on a decorated panel and covered with a sheet of glass.

The Oriental style of decoration was introduced, about 1825, by Joseph Booth, an employee of Jennens and Bettridge. The favorite design executed by this artist was the willow pattern. Every factory copied it with variations. The willow pattern was superseded by temples, pagodas, and towers.

The second bronze period began a little before 1845. This bronze was especially suitable for sunlight effects. Frederick Perks, employed by Messrs. Walton, Old Hall Works, Wolverhampton, was the artist who did the best work in this medium. Pictures made during this period were a development of the earlier ones, with various modifications. The sky and backgrounds of the later ones were produced with different shades of metallic powders. Much of the picture is generally painted with a brush, and many of the finest examples have sunny skies in gold and colored bronzes, against which appear dark masses of green trees with ruined buildings gilded with sunlight. Paintings in oils came after this bronze work on papier-mâché.

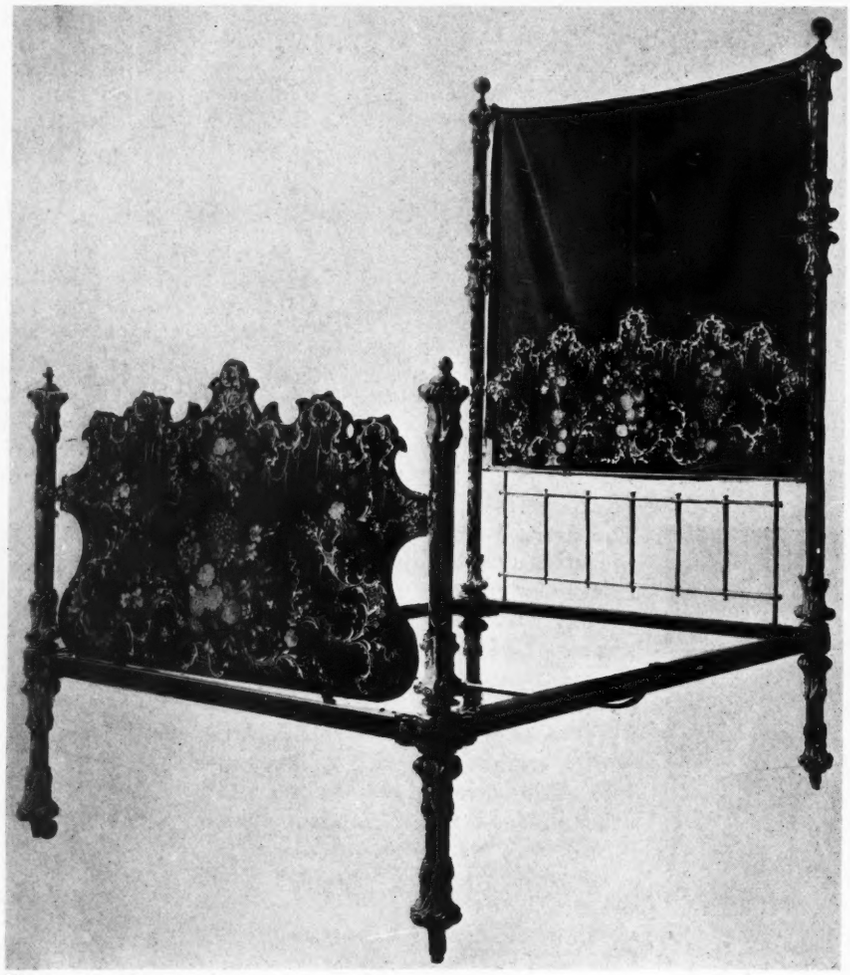


Fig. 8 — Papier-Mâché Bed (*c. 1830*)
Bedstead with headboard and footboard of papier-mâché. Painted flowers and bronze scrollwork. Bought by the author's grandfather at the time of his marriage in 1833.
From the author's collection

Floral designs were painted on papier-mâché from the very beginning. Henry Clay's trays were decorated with flowers and foliage in conventional shapes. With the introduction of pearl decoration, flowers were indicated by slabs of pearl brushed over with transparent colors. The shapes of the pearl and its surrounding sprays were considered sufficient to show that a flower was intended. No attempt was made to delineate petals or other naturalistic details. Between 1820 and 1830, when bronzing was extremely popular, no flower painting was done. With the advent of flowers painted in a realistic manner, bronze colorings gradually fell from favor. George Neville, employed by Jennens and Bettridge, first made use of realism in flowers. He was responsible for the introduction of the black background (*Fig. 8*) in 1830. Previous to that year, all decorations had been painted on pale or bronze backgrounds. Neville raised the art of flower painting on papier-mâché to a higher standard than it had before attained. The chief flower artists were Haselar, John Breckspear, Philip McCullum, Alfred Harvey — who was a genius among flower painters — Luke Amner, famous for his tulips, Albert Cooper, and many others. During the later years of papier-mâché manufacture, however, some of the most disgraceful of flower painting was turned out.

Henry Clay's firm was succeeded, in 1802, by Small & Son, Guest, Chopping and Bill, who, in turn, were followed, in 1816, by Jennens and Bettridge. The last-named firm were responsible for much of the best papier-mâché work now in existence. Specimens of poor quality should never be attributed to this firm. Their name is stamped on much of their work; otherwise there are no special characteristics to help in the matter of attribution.

Other firms famous for their papier-mâché were Loveridge, Deans, Deans and Benson, Mappleton, Alderman and Illidge, Shoolbred and Coveridge, and Walton and Company of Wolverhampton. The latter firm made most of the tea trays and employed such artists of repute as Edward Bird, *R. A.*, George Wallis, and Joseph Barney, famous for his scriptural subjects.

Early Firemaking Devices

I. *From Flint to Matches*

By LURA WOODSIDE WATKINS

IN modern times the process of obtaining a light or fire is such a simple one that it is performed automatically and rarely presents a problem. A turn of an electric light switch, or the passing of a match across a roughened surface, and there is our light or the flame for obtaining it. How hard it is to realize that, until the nineteenth century, our ancestors were almost as dependent upon primitive means of firemaking as were the savages in the forest. To lose the fire in the household was a domestic calamity indeed. With luck and patience a new flame might be fanned into life, but to accomplish this required considerable skill. Alice Morse Earle, in her *Home Life in Colonial Days*, says that, although she has repeatedly experimented with a tinder box, she has never succeeded in striking a light by such means.

Fig. 1 — COMPLETE TINDER-BOX OUTFIT
Box with inner lid for keeping the tinder within bounds; curved piece of steel, worn with much sparking; flint; lid with candle socket.
From the collection of Charles L. Woodside

All primitive methods of producing a spark depended on one of two principles — friction or percussion. Savage races have always known how to apply these principles by rubbing two sticks together or by striking two stones one upon another, and nourishing the resultant flame.

Variations of the friction method have been observed among primitive peoples in all parts of the world. The fire-drill — a sharp stick whirled rapidly in a hole bored in another piece of wood — produces fire in a few minutes; but great skill in selecting the proper woods and in manipulating the apparatus is necessary. It would probably be impossible for the uninitiated to obtain results. But so fundamental is the principle involved in this operation that the ability to obtain fire by rubbing sticks together is still considered a necessary part of woodcraft.

The devices used in Colonial times were elaborations of the two ideas of friction and percussion. The flint and steel is perhaps the most familiar. A fragment of flint — one of the hardest substances known — was struck against a piece of steel until sparks flew into a mass of charred linen, known as tinder. The needful implements were usually kept in a round tin box — the tinder box (*Fig. 1*). An entire outfit included a horseshoe-shaped piece of steel,

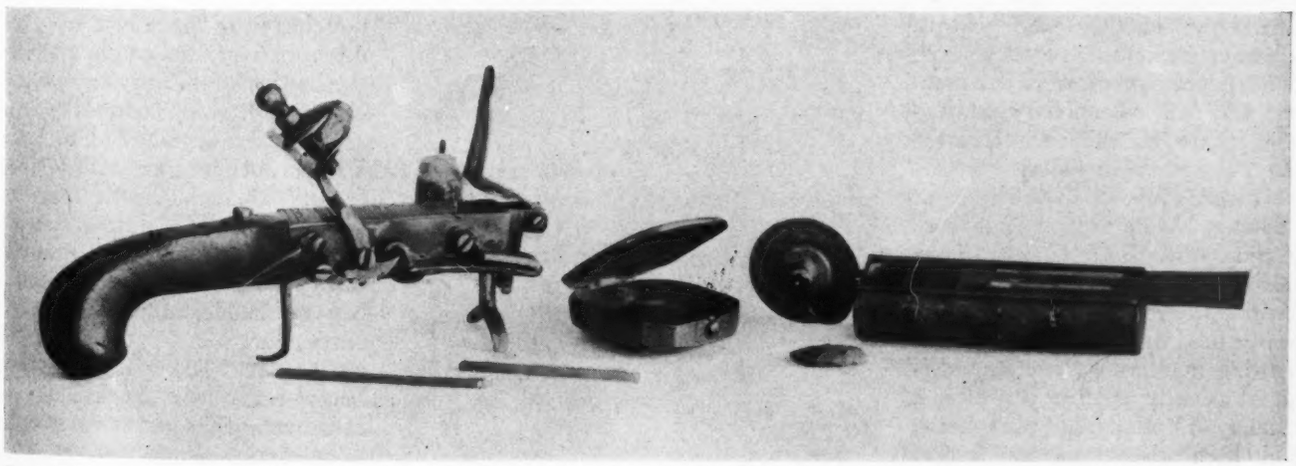


Fig. 2 — LIGHTING DEVICES
(*From left to right*) — Flintlock lighter; sulphur tipped matches; pocket tinder box of brass; wheel-and-flint lighter.
From the collection of Charles L. Woodside

a flint, a tin disk to cover the loose bits of tinder in the bottom of the box, and some splints of wood dipped in sulphur to catch the flame, once the tinder had ignited. In actual practice the curved steel was looped well over the fingers of the left hand, while the flint was struck against it. In many cases a surviving steel will be found worn away at the point where the blows of the stone have repeatedly fallen upon it.

A more complicated and perhaps more successful device produced sparks from the rapid whirling of a little wheel against a piece of flint (*Fig. 2*). The turning was accomplished by pulling a string that was wound about the wheel. The resultant sparks popped into a bit of tinder in the box which formed part of the apparatus.

Another arrangement used in the homes of the well-to-do was contrived on the plan of a flintlock pistol, which, when fired, sparked against the steel (*Fig. 2*). This apparatus much resembled a small pistol of its day, but it was supported on legs, and a metal socket on the side held a tiny candle to capture the flame from the burning tinder in the forepart of the machine. The tinder box flew open at the instant of percussion, exposing a scrap of tinder to the spark.

Ordinarily the use of such tedious devices was avoided. In winter the fireplace fires were always burning, and, even in hot weather, each home maintained an open fire for cooking. A box of spills — twisted bits of paper — or of splinters of wood, was kept in a convenient place, ready to convey a light to candle or pipe. Various kinds of iron tongs for picking up lumps of burning wood were also kept hanging by the fireplace (*Fig. 3*). Some of these tongs were hinged in such a way as to extend into the fire when the handles were closed. These extension tongs often showed delicate craftsmanship in the making, and their owners felt a pardonable pride as they manipulated them to light their pipes.

The earliest matches, or "spunks," were used only in connection with tinder devices. They were dipped in sulphur to make them ignite readily, but they could not be fired by striking. The idea of lighting matches by friction originated as early as 1680, just after a means of preparing phosphorus had been discovered by Robert Boyle. Godfrey Haukwitz, working under Boyle's direction, found that minute portions of this phosphorus, when rubbed between folds of brown paper, would take fire and ignite a sulphur match. But the discovery was not put to use for over a century, principally on account of the excessive cost of phosphorus.

Fig. 3 — Pipe Tongs
For extracting a hot coal from the fireplace. The bent handle may be for pressing the coal down on the tobacco, or for other tamping purposes.
From the collection of F. F. Sherman

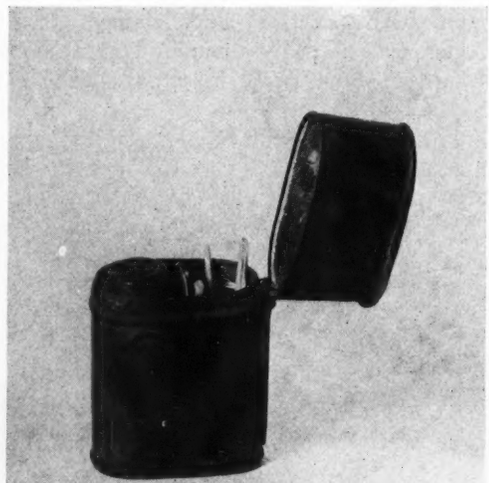


Fig. 4 — Instantaneous Light Box
Containing matches which take fire on being inserted in the accompanying vial of chemical.
From the collection of Luther Hill

Several chemical devices for producing combustion were employed during the early nineteenth century. One was a small bottle in which a piece of phosphorus had been stirred with a hot wire, thus coating the interior with oxide of phosphorus. This bottle was kept tightly corked except at the moment of using, when a sulphur-dipped match could be ignited merely by being thrust into the bottle.

In 1805 a Frenchman named Chancel, assistant to Professor L. J. Thenard of Paris, invented an instantaneous light box — a small tin box containing a bottle filled with fibrous asbestos soaked in sulphuric acid (oil of vitriol) and a supply of specially prepared matches (*Fig. 4*). These matches were splints of wood dipped first into melted sulphur and then into a paste composed of chlorate of potash, powdered loaf sugar, and gum arabic, with vermilion for coloring. They were known as oxymuriate matches. When dipped into the acid, they ignited instantly. This apparatus, however, was dangerous, on account of the destructive qualities of the sulphuric acid, which, moreover, when exposed to the air, absorbed moisture and soon became useless.

The first true friction matches were made in England, in 1827, by a druggist, John Walker of Stockton-on-Tees, Durham, and were known as "lucifers." They were tipped with a mixture of sulphide of antimony, chlorate of potash, and gum, and were ignited by being drawn between folds of "glass" paper or sandpaper. These matches were made in a strip of a dozen or so, like a comb, and they retailed at a shilling for a box of eighty-five, paper included.

When first introduced into America, the lucifers were called "locofocos," a term derived from the Latin *loco foci*, in place of fire, apparently with the idea that the word meant self-lighting. Locofoco became the nickname of the Democratic party in 1835. A political meeting had been called in Tammany Hall, New York, and the extremists of the gathering, in order to gain possession of the hall, blew out all the candles, thus obliging their opponents to leave the building. Once in possession, the radicals

proceeded to relight the candles with the new-style matches. Thus they earned for themselves the name "Locofoco," which stuck for thirty years.

The following advertisement appeared in the *Evening Gazette*, a Boston weekly, on June 18, 1836:

Loco Foco

Matches by which fire can be produced in an instant, by rubbing them upon a broad stone, or even the coat sleeve — in tin boxes — some on pasteboard, prepared with nitre, and very compact, being particularly designed for lighting cigars — at Preston's Medecine Store
Corner of Federal and Williams Sts.

The term "locofoco" was also applied to a self-lighting cigar with a match composition at the end, invented, in 1834, by John Marck of New York. Ingenious device!

The lucifers were imitated and manufactured by several competitors in England. In 1830 Samuel Jones of London patented his "prometheans." These were short rolls of paper dipped in chlorate of potash and sugar, with a tiny glass globule of sulphuric acid attached at the point. Pressure on the end broke the globule, freeing the acid and causing combustion. Such early matches were styled "congreves," after Sir William Congreve, who invented the Congreve rocket, and were so called because they exploded with much noise. They sometimes behaved like a rocket, too, as the pressure exerted on the tips occasionally caused the flaming ends to fly on the carpet or on people's clothes.

Phosphorus friction matches were first introduced commercially in 1833, and were made simultaneously in several places in Austria and Germany, where their manufacture on a large scale continued for many years. Matches of this type would, of course, strike anywhere, although the names "congreve" and "lucifer" were still applied to them. The poisonous yellow phosphorus first used has, in later years, been supplanted by phosphorus sulphide.

True friction matches were advertised in the *Evening Gazette* on October 20, 1836:

Superior Patent
Friction Matches

For the immediate production of a light caused by the rubbing the match quick and lightly against any hard substance. These matches, for quickness, sureness, and safety, surpass any yet ever in America. Warranted not to be in the least affected by damp atmosphere, or impaired by long keeping.

For sale by Levins & Co., 118 State Street, the only authorized agents for the city of Boston. Be particular to call as above, as a spurious article is circulated.

The first improved friction matches to be made in the United States were manufactured by Alonzo Phillips of Springfield, Massachusetts. A list of the manufacturers doing business between 1864 and 1883 may be found in Scott's Postage Stamp Catalogue under "United States revenue stamps."

In 1855 a safety match was invented by J. E. Lungström of Jönköping, Sweden. This differed from the ordinary match in that the phosphorus required for ignition was contained in the striking surface, instead of in the match end. This prevented the match from taking fire when struck on any other surface. This invention brings us to the modern era. Except for speed and quantity production, the method of manufacture remains today practically as it was in the 1850's. Until the pocket mechanical lighter becomes an affair of certainty rather than a sporting proposition, we shall probably continue to use matches by the million.

II. *Platinum Lighters of the Nineteenth Century*

By WILLIAM F. NOÉ

MORE than a hundred years have passed since, in 1823, Professor Johann Wolfgang Doebereiner of Jena invented the platinum lighter, which was extensively used about the middle of the nineteenth century, before matches were perfected. Very unlike the present-day vest-pocket cigarette lighter, the *Doebereiner Platin-Feuerzeug* consisted of a specially constructed jar, from eight to twelve inches high, within which a piece of zinc, suspended on a wire, hung in a dilute solution of sulphuric acid. The action of this lighter was based on the remarkable property of spongy platinum, which, when a current of hydrogen gas is allowed to flow against it, becomes sufficiently heated to ignite the gas.

As shown in the sketch of Figure 1, the jar is constructed so that the inflammable hydrogen is produced only as needed. *A* is a glass tube, opening like a bell at the bottom, but tightly sealed to the brass lid of the jar. Inside this glass tube hangs the zinc, *B*. The jar is filled with enough dilute sulphuric acid to submerge the zinc completely. But the chemical action of the acid on the zinc produces hydrogen gas, which fills the tube, *A*, and forces the sulphuric acid down and out into the surrounding space of the jar.

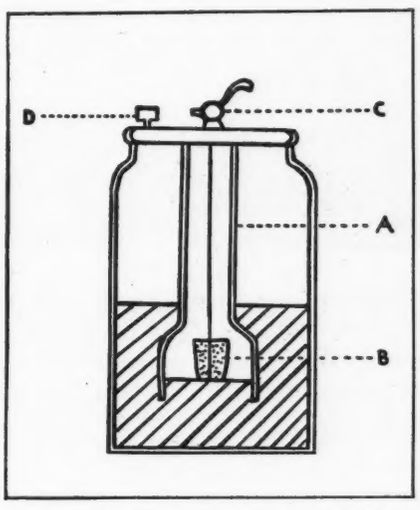


Fig. 1 — THE DOEBEREINER LIGHTER (*1823–1847*)
For description see text.

As soon as the surface of the acid falls below the zinc, the production of hydrogen automatically ceases, and the lighter is ready for use. In the centre of the lid stands a brass stopcock, *C*. When this is opened, hydrogen is liberated through a fine aperture which points toward the spongy platinum located in the cup-shaped holder, *D*. This spongy platinum, as stated before, now becomes heated and ignites the jet of hydrogen.

As the hydrogen in the tube is consumed, the acid rises to occupy its place and again acts on the suspended zinc. Within a short time, the tube is once more filled with hydrogen; the

Fig. 2 (left) — DOEBEREINER LIGHTER
The jar is of red glass.

Fig. 3 (right) — DOEBEREINER LIGHTER
Clear glass jar with engraved bands. The inner tube with its bell mouth is clearly shown.

Fig. 4 (below) — SIR HUMPHREY DAVY'S LIGHTER
The removable hat of Pierrot is attached to the lighting apparatus.

acid has subsided; and the lighter is again ready to perform its function.

Subject to the necessity for pure chemical materials and for the occasional replacement of neutralized acid, these lighters gave good satisfaction; but they had to be kept in daily use. Surviving specimens, which are found in considerable variety, qualify today as antiques. Those with jars of colored glass are the rarest. Figure 2 shows a Doebereiner lighter with a dark red glass jar, while Figure 3 illustrates an unusual type whose jar bears an engraved decoration.

Another type of platinum lighter was that invented by the English natural philosopher Sir Humphrey Davy. The Davy lighter consists of a bottle, to whose stopper is attached a metal rod, which, at its lower end, carries a small sponge partly encased in metal. A little alcohol is placed in the bottle. When light is wanted, the bottle is shaken so as to moisten the sponge with alcohol. The stopper, with its attached sponge, is now removed and a pinch of platinum black,* carried in another bottle, is applied to the alcohol-moistened sponge. Genial contact with alcohol causes the platinum black to glow with sufficient warmth to ignite a sulphur-tipped splint of wood called "spunk."

Davy's method of striking a light was even more complicated than the rites and incantations performed by a dry-fly fisherman. The great scientist's device, as we may well imagine, never came into general use, and specimens of the type are, in consequence, very hard to find. The one illustrated in Figure 4 is in the form of a kneeling Pierrot with a removable hat, to which is attached the metal rod which carries the sponge. This quite delightful bit of white porcelain, with its green base and blue-trimmed costume may well cause collectors to grieve over the non-success of Davy's invention.

The platinum lighter was, at best, an interim device. By 1847 it was losing ground to other methods of obtaining fire, chiefly to matches. Yet, throughout the nineteenth century, some specimens remained in use among conservative old people who had become so used to them that they preferred them to matches. Indeed, I remember lighters that were performing regular service as recently as ten years ago.

* Platinum black is finely divided platinum, resembling lampblack. It absorbs eight hundred times its volume of oxygen from the air.

The Source of an American Chippendale Chair

By EDWARD WARWICK, *Pennsylvania Museum and School of Industrial Art*

A TYPE of American Chippendale chair of the third quarter of the eighteenth century is so frequently met with as to be worthy of special notice. While the uprights and underframing vary considerably in different specimens of the type, a constant point of similarity lies in the splat, which takes the form of an interlaced oval supported by scrolls (*Fig. 6*). There is every evidence that this splat was used in English chairs of the seventeen-fifties, before its adoption in America.

It is difficult to estimate, with any degree of accuracy, just when the Chippendale style first appeared in this country, or how it was introduced, or through what channels it originally came. However, it is interesting to speculate in regard to these matters. Various ideas have been advanced: that of the actual importation of English furniture to be used as models in the Colonies; or the possession by local cabinetmakers of full-size drawings and templets. Indeed, may not pages, or sheets, of designs, later to be incorporated with the great trade catalogues, have found their way into the workshops of American craftsmen even before the books themselves were published? Or, may not English cabinetmakers, coming to these shores, have brought many traditions and vivid memories of the styles in vogue at the time of their departure from home? Further, may not all these different agencies, working together, have been responsible for the introduction into the Colonies of the Chippendale style?

It is significant to observe, however, that the important personages who have come to light through our awakened interest in American craftsmen — such as Gillingham, Gostelowe, Randolph, Savery, and Tufft — all of them, were either born in this country, or were well established in business here before the Chippendale style was introduced on this side of the Atlantic. As to the period subsequent to 1760, our information is more accurate; and we know that our American cabinetmakers received their inspiration mainly from the great books of designs published in England by Chippendale, Manwaring, Ince and Mayhew, and the Society of Upholsterers.

While the type of splat under discussion, so far as I am aware, does not occur in any of the published books of designs of these later years, it does appear in a somewhat modified form on actual English chairs of the seventeen-fifties. Herbert Cescinsky, in his book *English Furniture of the Eighteenth Century*, Vol. II, shows, in Figures 173 and 174, a side chair and a corner chair bearing this interlaced scrolled splat. It seems that, in England, it was customary to include a pair of corner chairs with the usual set. The two pieces are assigned to the period 1755–60. A drawing of this English splat is shown in Figure 2.

Fig. 1 (above) — ENGLISH SETTEE OF THE DOUBLE-CHAIR FORM (*c. 1750*)
Showing the unusual feature of a single upright in the centre of the back. The rear legs are shaped, and the joinings of the uprights and cresting rails of the back finish in elaborate whorls characteristic of English chairs.

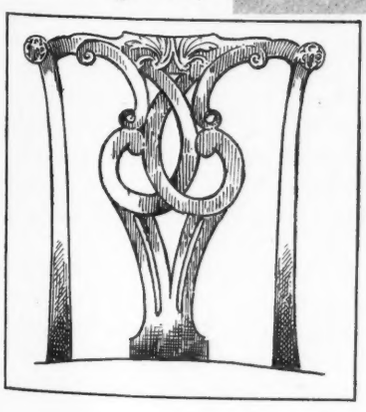


Fig. 2 (left) — DRAWING OF AN ENGLISH CHAIR BACK SHOWING INTERLACED SPLAT (*c. 1750–60*)

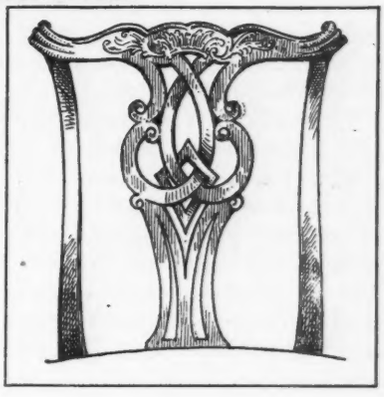


Fig. 3 (right) — DRAWING OF AN ENGLISH CHAIR BACK SHOWING INTERLACED SPLAT
With the addition of a diamond caught among the scrolls.

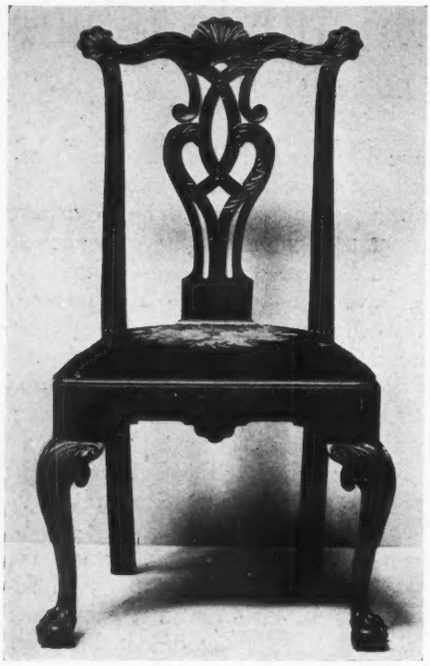


Fig. 4 (left) — PHILADELPHIA CHAIR IN THE CHIPPENDALE STYLE (*third quarter, eighteenth century*)
The top rail ends in two carved shells. Typical of Philadelphia side chairs.
Owned by Howard Reifsnyder

Fig. 5 (right) — PHILADELPHIA CHAIR IN THE CHIPPENDALE STYLE (*third quarter, eighteenth century*)
Within the oval of the splat hang a cord and tassel.
Owned by Howard Reifsnyder

Fig. 6. — PHILADELPHIA CHAIR IN THE CHIPPENDALE STYLE (*third quarter, eighteenth century*)
Of the more elaborately carved type, it carries an interlaced splat similar in design to that of English chairs, but the lower ends of the bands constituting the oval lack the vigorous upward curve and logical termination that give so much style to English examples.
Privately owned

Again, in Cescinsky's book in Figures 178 and 179, the same interlacement is pictured, but with the addition of a diamond worked into the scrolls in the centre of the splat (*Fig. 3*). In speaking of this design, Mr. Cescinsky says, "This particular pattern of interlacing splat is such a logical one that its frequent repetition is not especially significant as indicating the work of one designer or the production of a particular workshop."

Figure 1 shows an English settee of the double-chair form, an unusual feature of which is the single upright in the centre of the back, in place of the more common double upright. The top rails, finished in very elaborate whorls, are characteristic of English chairs, but are seldom found in the same pronounced form on American pieces. Resting between the two scrolls that sweep down from the top rail of this settee to form the oval of each splat is a carved shell. These scrolls, in turn, are supported upon vertical bars rising from the shoe, a remnant from the early breaking up of the solid splat. The date assigned to this settee by Percy Macquoid is 1750.

We shall now turn our attention to those Philadelphia chairs whose splat follows the same general design as the English forms just discussed. It seems that the usual procedure was from the more richly decorated chairs to chairs of simpler type. In Figure 6, we have a so-called Philadelphia Chippendale chair, beautifully carved and decorated. The top rail and uprights are delicately embellished with a running foliated design centring in a highly conventionalized and elaborate shell. The scrolls of the splat, carefully interlaced and finely modeled, are edged with feather and leaf carving. It will be noticed that the scrolls terminating the top rail are on the face of the rail and do not roll backward in heavy whorls such as are found on English pieces of the kind. A richly scrolled and carved seat rail and decorated knees on the cabriole legs complete the ornamentation.

Two examples of elaborately carved and decorated chairs bearing this splat are seen in Figures 4 and 5. Both are extremely handsome and beautifully proportioned. In Figure 4 we see the top rail terminating in two carved shells. This form of rail is that most widely used in Philadelphia. A third shell serves as a cresting; and at each of the two points where the bands of the oval intersect, we find a carved flower. In the splat of Figure 5 a cord and tassel depend within the oval, further enriching the design.

The more richly ornamented chairs doubtless served as models and were copied, from time to time, in terms of greater simplicity. Figures 7 and 9 illustrate two chairs, each with a splat similar in outline to those already discussed, but lacking their carved enrichment. The scrolls forming these splats are interlaced and end in delicately carved spirals. In Figure 8, we encounter this type of splat in its plainest and severest form. The scrolls are not interlaced and are barren of decoration — a mere silhouette of the more elaborate type.

All of these Philadelphia chairs have certain well established features in common: either shallow spirals or volutes as terminals to the top rails; stump legs terminating the back supports; the exposed mortise and tenon joint; and a deep seat rail cut out between the cabriole legs. Further-

Fig. 7 (left) — PHILADELPHIA CHAIR IN THE CHIPPENDALE STYLE (*third quarter, eighteenth century*)
The splat is of standard interlaced form, but less richly carved than is sometimes the case.
Pennsylvania Museum

Fig. 8 (right) — PHILADELPHIA CHAIR IN THE CHIPPENDALE STYLE (*third quarter, eighteenth century*)
Showing the splat in its most unadorned form.
Pennsylvania Museum

Fig. 9 — PHILADELPHIA CHAIR IN THE CHIPPENDALE STYLE (*third quarter, eighteenth century*)
The splat is interlaced, and the scrolls end in carved spirals.
Owned by Howard Reifsnyder

more, the width of the seat at the back is less and the height of the back greater than in contemporary English chairs.

After careful study of many examples of the Philadelphia group characterized by the interlaced and scrolled splat, we are aware of wide differences among them, not only in the handling of their carved decorations, but in their proportions as well. Thus we reach the conclusion that, in the Colonies as in England, this splat offers a type of design that cannot be associated with any one maker or shop, but that seems, instead, to have been common to many cabinetmakers during the third quarter of the eighteenth century.

Editor's Note. — In this careful study of the general practice of Philadelphia chairmakers in their treatment of the Chippendale type of scrolled splat, the author stresses the important point that, although this form of splat is highly characteristic of its period, it was more or less common property among cabinetmakers — so much so that it may not be accepted as an index of the authorship of chairs in which it occurs. In his description of the chair pictured in Figure 6 — a Philadelphia specimen — he suggests, without elaborating, a marked difference between the English handling of the interlaced scroll design and the treatment which was current in Philadelphia. If we examine the drawings of Figures 2 and 3, we shall note that the English designers conceived this splat as consisting of two distinct elements: one, an interlaced scrollwork springing from the top rail as an integral part of that member and sweeping downward in fully completed and mutually supporting curves. This resilient and structurally logical composition cushions on the second member of the splat as on a supporting tripod.

A number of American cabinetmakers, while they caught the general aspects of this design, missed its structural significance. Their interpretation, though pleasing, is, after all, relatively meaningless, because the lines of what should be the major scroll of the splat, deprived as they are of obvious termination, come to an unsatisfactory stop against, or behind, the rising members of the composition. This interpretation, it should be observed, bears some resemblance to that shown in the centre chair of the trio in Plate XII of Chippendale's publication of 1754, though Chippendale is never guilty of a feeble finish to a major line.

It is particularly interesting to observe that the stronger form of the splat discussed by Mr. Warwick is the one used in England, while the weaker form occurs almost exclusively in Philadelphia. New England practice seems to have been more akin to that of Old England, if we may draw general conclusions from illustrations in Lockwood's *Colonial Furniture in America* and in Nutting's *Furniture Treasury*. So Mr. Warwick's discussion opens up a field of enquiry and opinion that seems well worth a little special cultivation.

ULSTER COUNTY GAZETTE.

Publiſhed at KINGSTON, (Ulster County,) By SAMUEL FREER and SON

[Vol. II.] SATURDAY, January 4, 1800. [Num. 88.]

AMERICAN CONGRESS.
TUESDAY, DECEMBER 10.

THE hour having arrived which the Preſident appointed, MR. SPEAKER, attended by the members present, proceeded to the Preſident's house to present him their address in answer to his speech on the opening of the present seſſion; and having returned the Preſident's reply thereto was read as follows:

Knowing as we do, that the United States are ſincerely anxious for a fair and liberal execution of the treaty of amity, commerce and navigation entered into with Great Britain; we learn with regret, that the progress of adjuſtment has been interrupted by a difference of opinion among the commiſſioners. We hope, however, that the juſtice, the moderation, and the obvious intereſt of both parties will lead to

exposed to the greateſt parsonal danger under a heavy fire, being frequently in the front of the line, animating by his example the exertions of his troops, upon which on this and every other occaſion where the British arms are brought into attack, it is impossible to beſtow too much praise.

The Hamburgh mail due on Sunday laſt arrived this morning. It brings ac-

At a late hour in the forenoon some reinforcements arrived on this ſide of the Limmar, but the enemy were already masters of some of the principal heights which command the town; and notwithſtanding the bravery displayed by the Ruſſians in their repeated attacks, the ſuperiority in point of force and poſition on the side of the French rendered it impoſſible for them to regain that which had

A MYSTERY OF AMERICA

No genuine original copy of this much reproduced issue of the *Ulster County Gazette* for January 4, 1800, is known to exist. But many persons treasure more or less recent imitations which they mistakenly believe to be authentic.

Old American Newspapers, Genuine and Spurious

The Famous "Ulster County Gazette," and Others Best Known by Clever Imitations of the Genuine Issues

By GEORGE H. SARGENT

RUMMAGING through trunks and boxes of old papers in the attic of many a Colonial house, one is likely to come across a bundle of faded old newspapers, dating back, possibly, to Revolutionary times. It will not be surprising if, among them, is found a copy of the *Ulster County Gazette, Published at Kingston* (*Ulster County*), *By Samuel Freer and Son* [*Vol. II*], *Saturday, January 4, 1800* [*Num. 88*]. One such is illustrated above in part.

What first strikes the attention in the *Gazette* will be the network of black rules showing through the thin paper. The first page starts off with an account of the doings of the American Congress, Tuesday, December 10; but the inside pages are principally occupied with an account of the death and obsequies of George Washington, with a poem in his honor "By a Young Lady."

The discoverer of this precious relic, if he has never seen one before, is pretty sure to write, more or less as follows, to some dealer in rare books and autographs:

> I have a copy of the *Ulster County Gazette* of January 4, 1800, containing an account of the funeral of General George Washington. This paper was found, with others of about the same period, in an old trunk which belonged to my great-grandfather. The papers have always been in the family's possession. Circumstances compel me to part with this precious relic. Will you inform me how much you will pay for it?

There are variations on this theme. Frequently the paper is one that has been treasured for a long time by some person who has been told that it is immensely valuable. Possibly the owner may have heard that reproductions of this paper have been made; but he is not to be outwitted by any dealer, and, knowing that his copy is genuine, as "it has been in the family for generations," he offers it for sale (through force of circumstances). Some of these letters are humorous; others are truly pathetic.

Alas! Disillusionment comes to all alike. There is not in existence, so far as is known, a genuine copy of the *Ulster County Gazette* of January 4, 1800, containing an account of the funeral of Washington. This issue has been reproduced so many times that there are tens of thousands of copies scattered over the country. Librarian Clarence S. Brigham of the American Antiquarian Society, who knows more about early American newspapers than any other living man, says that the issue of the *Gazette* nearest in date to January 4, 1800, is that of May 10 of the same year, the heading of which is reproduced in the New York Historical Society *Quarterly Bulletin*, Volume I, page 16.

In coöperation with the Reverend Roswell R. Hoes of Washington, D. C., and the officials of the American Antiquarian Society and the Library of Congress, lists have been compiled showing twenty-four variants of this reprint. Some are labeled to show that they are reproductions. Others are printed from types unlike those used by the *Gazette* at that period. Others are on paper which can easily be distinguished as modern. All are frauds.

The *Ulster County Gazette* offers one of the mysteries of newspaper publication. From what issue were these facsimiles made? It is easier to believe that a genuine copy was used for the first reproduction than that the whole paper was a literary and typographical forgery. But where is the original? In the Old Senate House at Kingston, in 1911, there were copies of this paper for May 12 and September 15, 1798; May 11, October 12, 19, and 26, and November 2, 1799; but these copies have disappeared and cannot now be found. Undoubtedly an original would bring at auction the highest price ever paid for a copy of an American newspaper; but no copy of the January 4, 1800, issue has ever been examined which did not show, by its peculiarities of paper, type, or printing, or in some other way, that it was a reproduc-

tion. The finder of one of these facsimiles is likely to say, "Yes, but mine may be the original." If he is strong enough in this opinion, the only thing for him to do is to submit it to one of the experts who have examined so many reproductions, and to await his verdict.

One of the most interesting of historical newspapers is the *Vicksburg Daily Citizen* of July 4, 1863, printed on wall paper. It was only one of at least a dozen different Southern newspapers which were printed at some time or other on wall paper. The reason for this is plain. Nearly all the paper factories were in the North, and the price of print paper advanced from eight cents a pound before the War to twenty-five cents a pound in 1863. Even at this figure, many of the smaller Southern papers could not secure supplies. In some places, papers were printed on brown wrapping paper (the *Port Hudson Freeman* of July 14, 1863); on blue ledger paper (the *Natchitoches Union* of April 4, 1863), or on tissue paper (same, *Extra* of April 1, 1863). In the case of some of the wall-paper issues, more than one pattern was used.

The *Vicksburg Daily Citizen* of July 4, 1863, has been reproduced in no less than twenty different forms, some of which were printed a half century ago on wall paper, and faithfully attempted to copy the type. The paper, as originally issued, July 2, 1863, by "J. M. Swords, proprietor," while Vicksburg was in a state of siege, does not have the *Note* in the last column. The issue of the same date with a *Note* at the bottom of the last column, dated July 4, 1863, was the work of Union troops under Grant, who had taken Vicksburg in the meantime. Some Union compositor set up this note, removing other matter to make room for it, announcing the facts of the Federal occupation and concluding: "This is the last wall-paper edition and is, excepting this note, from the types as we found them. It will be valuable hereafter as a curiosity."

The original issue may be distinguished by the following points: the first word of the seventh line of the third paragraph of the last column is spelled *Secossion;* the fourth word in the second line of the second article of the last column is spelled *whisttle;* the last word in the last paragraph of the last column, preceding the *Note*, is printed with the quotation mark misplaced: '*dead*' for *dead.*" The issue which is the nearest of all the facsimiles, however, contains all these peculiarities and may be identified *only* by the last word in the second line of the poem in the second article of the last column, which is printed *a'frightened.* Most of the other issues are either easily recognized or are frankly issued as facsimiles.

At the time of the Federal occupation, the *Daily Citizen* was selling at twenty cents a copy. The wall paper issues of the Southern papers are extremely rare. They were published in small editions in small towns, and the uncertainties of the campaign were not conducive to the preservation of historical material. Few of the great libraries possess more than one copy of any of these papers, and that is generally the *Vicksburg Daily Citizen*, more often in a facsimile reproduction than in the original form. Twenty cents a copy seemed like a high price, but even the poorest reproduction is worth more than that, while a copy of the original has brought nine or ten dollars at auction, and very likely would bring an advance on that sum now.

Probably the next newspaper of historic interest which turns up with a frequency rivaling that of the *Ulster County Gazette* is the issue of the *New York Herald* of Saturday, April 15, 1865, also printed with turned rules and giving an account of the assassination of President Lincoln. There are several forms of this facsimile, some of which reproduce only the first two pages in exact facsimile, while others are excellent reproductions in paper and printing. They may be distinguished, however, by a typographical expert, without much difficulty.

Another facsimile which is sometimes encountered in collections of old newspapers, but which need deceive no one, is that of the *Boston News-Letter*, from Monday, April 17, to Monday, April 24, 1704. Of the originals of this first number of the first newspaper printed in America there are copies in the Massachusetts Historical Society, the American Antiquarian Society, and the New York Historical Society libraries. The best of the reproductions is the photographic one of Dr. S. A. Green's *Ten Facsimile Reproductions relating to Various Subjects*, page fifteen, where photographs are given of two copies varying slightly in the make-up.

The New England Courant, No. 80, "From Monday February 4 to Monday February 11, 1723," has been reproduced as a facsimile of the first paper ever issued by Benjamin Franklin. It is a favorite with printers, and, on September 17, 1856, a facsimile was printed on the press once owned by Franklin, and, plainly marked as a reproduction of the original, was distributed as a souvenir. It was printed on a paper which very fairly imitates that on which the original was issued, but the facsimile will deceive no one.

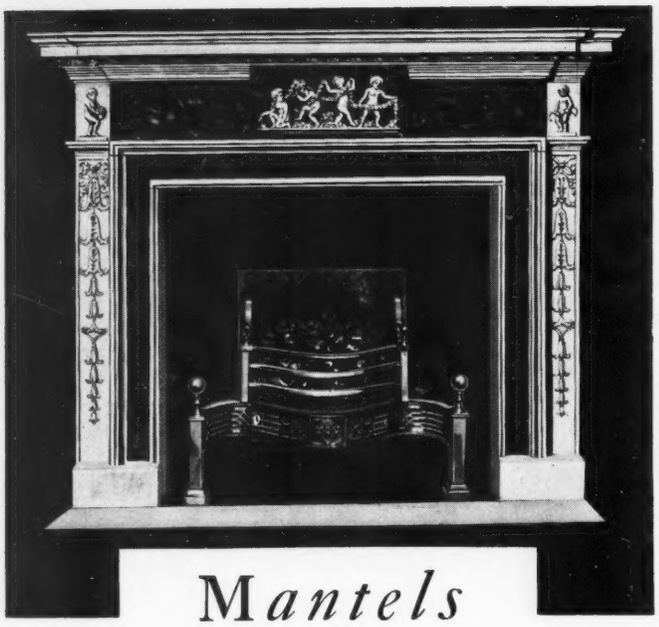
Newspapers have frequently issued facsimiles of their first number on the occasion of a fiftieth or a hundredth anniversary; and often these are mistaken for originals. As they are usually of no great historical or monetary value, however, they cause little trouble to dealers to whom they may be offered, and are generally kept by their owners as mere curiosities rather than because they are considered of possible value to an estate. Generally there is some distinguishing mark on these papers by which they may be recognized as reproductions rather than originals. These marks vary from a frank announcement, or the use of paper which does not attempt to simulate the original, to a broken rule or some slight typographical difference which is not readily noticed, but which serves to differentiate the facsimile from the original.

Discoverers of old newspapers, even genuine copies, should not become unduly excited with dreams of wealth. With the exception of the almost mythical original of the *Ulster County Gazette* of January 4, 1800, and possibly the first issues of some of the others here mentioned, old newspapers bring little in the auction room in comparison with other literature of the corresponding period.

In the first place, the number of those who collect old newspapers is small; a few great libraries are trying to complete files as occasion offers, but the practical impossibility of securing a complete file of such a paper as the *Boston News-Letter* has led to the making of photographic reproductions of existing copies, which are distributed among a dozen different libraries, as a coöperative enterprise.

Long "runs" of consecutive numbers of newspapers, of course, bring a much higher price than scattered numbers. Single copies of old newspapers have no great market value, and vary greatly in the auction room for the reason that they may be duplicates of those held by libraries which collect newspapers. Three years ago in a New York auction, a file of the *New York Herald* from January 3, 1848, to December 30, 1854, in seven volumes, brought $105, and a single number of the California extra of the same paper, January 16, 1849, fetched $17.50. Number 799 of the *Boston Gazette and Country Journal* for March 12, 1770, went for $15. In 1924, three numbers of the *Boston News-Letter*, for 1714, 1716, and 1717, were sold at auction for $13, $12, and $11, respectively. The most complete file of the *Boston News-Letter* ever sold at auction consisted of 169 numbers, beginning January 28, 1723. These, sold separately at the American Art Galleries in 1917, brought a total of $590. The file was that of the publisher, Bartholomew Green, the elder.

Another exceptional file of old newspapers was that of *The American Weekly Mercury* from Tuesday, December 31, 1734–5,



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to Tuesday, January 6, 1735–6, consisting of fifty-three numbers bound in one volume. This, the first and rarest of all Philadelphia newspapers, once belonged to Andrew Bradford, the publisher. It brought $279.75 at an auction sale in Philadelphia, in 1903. Undoubtedly this file would bring a somewhat higher price at the present day, in view of the general appreciation, in the last two decades, of all kinds of literary property.

Long runs or complete files of early California papers dealing with the period of the gold excitement are in demand, as such papers are now being gathered by Western libraries, which have made no attempt to secure the scarce newspapers of the Colonial period.

The first newspaper in California was *The Californian*, published at Monterey, the first number of which was issued August 15, 1846. A facsimile was made of Volume II, Number 44, of this publication, dated *San Francisco, Wednesday, March 15, 1848*. The removal to San Francisco was followed by a merger with the rival paper, the *Star*, on January 4, 1849, into the *Alta California*. The reason for the facsimile of the issue of March 15, 1848, is found in a paragraph of eleven lines at the bottom of the third column on the second (inside) page, which bears a modest side head "Gold Mine Found," and tells of the discovery of the precious metal at Sutter's mill. The first two volumes of *The Californian* published at San Francisco, from May 28, 1864, to May 30, 1865, fifty-two numbers in one volume, were sold at C. F. Heartman's auction rooms, in 1925, for $175.

Old newspapers, however, are a charming possession. They afford a faithful picture of the life of their time. (One wonders how our tabloid journals of today will be regarded a hundred years from now, if they last that long.)

The London Letter

By GUY CADOGAN ROTHERY

IT IS always pleasing to record the public spirit of wealthy collectors, who, while pursuing their hobbies, intelligently and liberally throw open their treasures to the inspection of students. Thus, Henry H. Bonnell of Philadelphia industriously garnered every relic he could find relating to the Bronté family; but when he died, two years ago, it was found that he had taken measures for the return of his collection to its original home. Last month Haworth Parsonage, properly equipped, received the Bonnell collection, which includes a long series of tiny booklets containing, in microscopic writing, the early literary efforts of the Bronté children, sometimes illustrated with water color drawings; later manuscripts; many autograph letters; first editions; Emily's writing desk, and so on.

Competition for such literary relics is very close and, since it is international, high prices are the rule. It was so with the unexpected hoard of Franklin's letters to his sister, most of which were bought for America. At a later sale two autograph letters by Doctor Samuel Johnson and James Boswell sold respectively for £250 and £230.

It is often asked whether such auction prices are really typical of the market. They do, as a rule, offer true criteria, as may be judged by the appreciation in value of items which, in the course of years, return to the auction room. On the other hand, the half dozen leading auction rooms in London receive the best things on the market, and, therefore, command exceptional attention. Much of the buying at these sales is on commission for private or public collections, or represents purchase by dealers who have a pretty sure outlet; so prices soar close to their limit, and occasionally above it. Where the catalogues do not reveal items of outstanding merit, or immediately in fashion, prices are much more moderate.

Unless collectors are going in for the choicest rarities, they will generally find that prices are more reasonable in the shops of dealers than at the great sales. More discrimination, however, is needed in buying from the shops, as the merits of their wares are

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Boston Evening Transcript

ANTIQUES DEPARTMENT

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not always well established. All in all, while the sales may be regarded as giving a good idea of the trend of the market, the modest collector may still rely upon indulging his hobby without being ruined. He may even live in the hope of finding his activities occasionally gladdened by real bargains.

* * *

An interesting question has been raised by a correspondent who, in sending me the photograph of a mid-eighteenth-century Bristol stemmed glass, engraved with a ship in full sail and the inscription *Success to the Eagle Frigate, John Knill Commander*, says that it was taken by means of the ultra-violet ray. Through the screen, the bowl and foot fluoresced to an almost sulphur yellow, while the stem — with its opaque enamel threaded twist — appeared a deep blue. Would such a method of examination assist in the correct attribution of glass? I have not yet obtained a definite opinion.

In the study of paintings, of course, ultra-violet rays and X-rays are being put to constant use, as the chemical and physical nature of the pigments stand revealed under their treatment. Perhaps the most striking instance of the utility of such a process has just been shown at the Royal Art Museum, Brussells, in connection with a portrait of Helena Fourment, second wife of Rubens, enframed in a glorious garland of flowers by Daniel Seghers (*1590–1661*). The combination was unusual, and the portrait appeared to be of later date than the garland. Under the X-ray a Nativity in fairly good preservation was revealed. It was found possible to remove the portrait without damage, thus restoring the canvas with its Nativity and floral framing. Retouching is always startlingly evident under the rays.

* * *

The Stradivarius discoveries in Italy have revived public interest in old musical instruments, for which there are always many ready collectors. At a recent sale of old violins and violoncellos, the total realized was £3,346, the highest price being £240 for a violin by Giofredo Cappa, Saluzzo, 1698. Other prices were £200 for an Amati 'cello, 1612; £110 for a violin by Michael Deconet, Venice, 1786; and £130 for another by J. B. Vuillaume, Paris, 1867. Spinets and harpsichords are also being sought, to be reconditioned and played upon. Quite an instructive collection, which I recently saw, was made up of instruments of the guitar, mandolin, and ukulele types, gathered by confirmed travelers while gadding about the five continents. Many of the old ones, and the new ones from "savagedom," were remarkable for their charm of decoration.

* * *

Attention has been called to an amusing phase of seventeenth- and eighteenth-century domestic art by the small exhibition of rolled-paper pictures organized in the Reading Room of the London Library. There are some fine examples at the Victoria and Albert Museum, and many may be seen in the stores of the antique dealers. Of course the earliest form is the stump work, which came in with the sixteenth century, when makers of embroidery and stitchery pictures added heavy embossing by covering rolled paper, or wads of cloth, with stitches. But the later art consisted of making rolls of colored paper, which were placed on edge and so grouped as to form portraits, scenery, coats of arms, and other subjects. Often the edges were gilt. Such pictures were frequently placed under glass, and while some were framed for hanging on walls, usually they adorned sunken panels in work boxes, tea caddies, or even small occasional tables. These boxes were common during the Sheraton period.

Shop Talk

By BONDOME

THE probable enactment of a new tariff law by the next Congress has, in some quarters, aroused a blindly acquisitive frenzy which, if not curbed, threatens to defeat some of the very purposes which protective duties should encourage. Perhaps the

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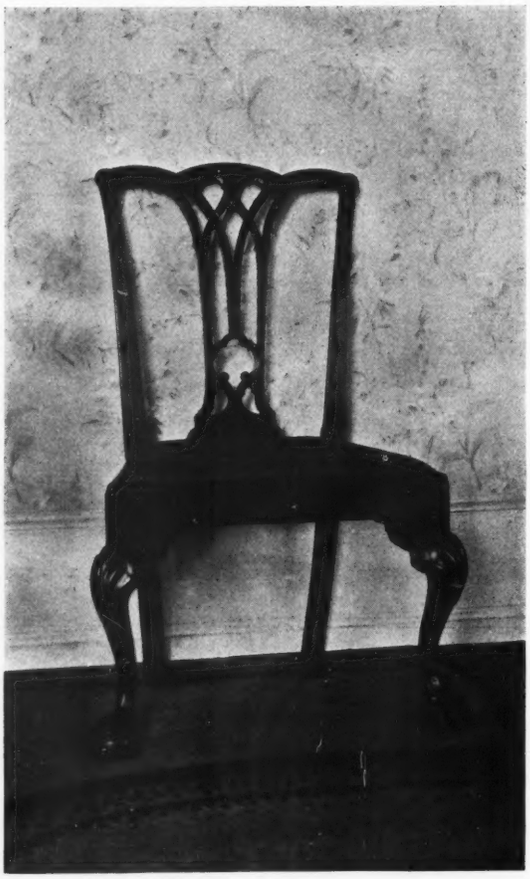

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most disastrous of the proposals now under consideration is that to remove antique furniture from the free list and to impose upon it a thirty-three and one-third per cent *ad valorem* import tax. This measure, I understand, is intended to safeguard American furniture manufacturers against the ruinous foreign competition waged by antiques and by reproductions which slip by the customs under the guise of antiques.

It is difficult to imagine a more groundless contention. As a pamphlet recently issued by the Antique and Decorative Arts League points out, the value of new furniture manufactured in America during the year 1927 was $879,706,306. There are no records of the value of the antique furniture imported during the same period; but I doubt that the latter totals $5,000,000. Even were it twice that amount, its competitive influence would be negligible.

But that is by no means the whole story. I am firmly convinced that the widespread interest in American and foreign antiques in this country brings many millions of annual gains to American manufacturers. For this interest, more than any other single influence, has improved the public taste and stimulated the demand for quality goods such as can be marketed at a fair margin of profit. I have personal knowledge of thousands of dollars worth of high grade American-made furniture recently purchased by institutional, professional, and business organizations, whose urge to this expenditure is primarily attributable to some officer's admiration for the style and proportions of a few family owned antiques. Any effort, therefore, to keep antiques, foreign or domestic, out of American homes, and to confine them to museums and other places of public exhibition, is a move toward drying up the very sources of that growing enthusiasm for the appropriate and beautiful upon which an important part of America's industrial prosperity depends.

I hope that all readers of ANTIQUES will take an active interest in the situation which I have outlined, and will exert every possible influence to prevent their representatives in Congress from espousing a policy which, if once inaugurated, is sure of extension to include all phases of artistic effort. If antique furniture is taken from the free list, we shall eventually see paintings, books, sculptures, silver, and every other precious old-time product following into the bondage of tariff regulation.

* * *

The list of officers recently elected to conduct the affairs of The Antique and Decorative Arts League, Inc., for the coming year is as follows:

President, Walter L. Ehrich; First Vice-President, Felix Wildenstein; Second Vice-President, Edward P. O'Reilly; Third Vice-President, Maurice Grieve; Treasurer, Roland Moore; Secretary, Edward Munves. Executive Committee: H. F. Dawson, Chairman; Edmond C. Bonaventure; Charles J. Duveen; Edward I. Farmer; James Robinson; M. J. Rougeron; H. V. Weil.

* * *

I have recently seen a tentative list of dealers who will be represented at the forthcoming New York exhibition of antiques, to be held from March 25 to March 29, in the ballroom of the Hotel Commodore. Apparently the greater part of the available space has been booked by a satisfactorily representative group of dealers, not only from New York and its environs, but from New England as well. In so far as preliminary arrangements offer basis for prophecy, the affair will be a success. Certainly it will deserve a visit on the part of collectors and of all dealers who are interested in the general extension of the antique business.

It may or may not be known that a similar exhibition for Boston, later in the year, is under contemplation. ANTIQUES has no concern with the direct sponsorship of such an enterprise. The magazine is, however, very much interested in any undertaking which is likely to affect the public attitude toward collecting. Accordingly, since my own position is entirely impartial, I should be glad to receive from those dealers who visit the New York show some fairly definite word as to their impressions of it, and some

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further expression of opinion as to whether the enterprise should be repeated in Boston for the sake of the New England public and New England dealers.

* * *

True to their word, Flayderman and Kaufman staged an impressive display of antiques at the Hotel Statler in Boston, preliminary to their auction of January 10 and 11. Among the 450 pieces placed on sale, were a number of exceptionally desirable items. Prices were fairly satisfactory; for, while no spectacular heights were attained, few of the choicer objects went a-begging. A noble Duncan Phyfe sofa of comfortable depth, and, in design, representing the master's best period, brought $2,100; a fine Aaron Willard, Jr., tall clock, $900; a superb lacquered highboy of the William and Mary period, $2,450; a fine block-front desk, $1,050; an unusually dainty sideboard, suggestive of Connecticut workmanship, $1,450; an historic secretary, with very curious claw and ball feet, $2,400; a quite magnificent, though somewhat inconveniently shaped, Hepplewhite sofa, $725; a late Adam wall table, verging on the Empire in style, but most interesting because of its two carved and ebonized supporting eagles, $275; a rare Chippendale bed, $925; an unrestored and astonishingly choice Queen Anne mirror, $675.

Churches that are looking forward to lifting the mortgage by selling their pewter communion sets should observe that such an outfit, consisting of a flagon, two chalices, a plate, and a baptismal bowl, brought only $37.50. Flip glasses six inches high, attributed to Stiegel, sold as low as $10 each. Curly Staffordshire dogs seem likewise to have lost their pristine appeal. A pair sold for $12.50. A walnut bonnet-top highboy and matching lowboy brought $3,800; an interesting late eighteenth-century mahogany secretary, consisting of a glazed cupboard on a table base and bearing the label of Joseph Rawson & Son of Providence, Rhode Island, fetched $2,500; a far finer secretary in three tiers, with tamboured cabinet and base section, brought only $2,350, but it was unlabeled.

* * *

A priced catalogue of the Camp sale held at the Anderson Galleries, January 18 and 19, has not yet come to hand. Since a number of items of special interest were offered, I shall refer to the event next month.

Among other recent sales of things American, that held January 21, 22, and 23, at Freeman's in Philadelphia, is worthy of attention because of the price brought for a Lowestoft dinner service of 131 pieces. This service passed for $9,400, a record figure, which is really inexplicable. A Canton dinner service of 66 pieces brought $190.

* * *

One of the greatest of European collections of Renaissance art was that accumulated by the dealer and connoisseur Frederic Spitzer. In 1893, three years after the death of its owner, the bulk of this collection was sold in Paris. Some pieces which were withdrawn at that time, together with others which were held as duplicates and not offered with the rest of the collection, were stored in Paris and virtually forgotten for thirty-five years. Recently rescued and shipped to New York, they were sold at the Anderson Galleries, January 9–12, and, for a total of 686 items, brought the modest sum of $163,946.

It is quite impossible to review here the extraordinary variety of offerings, some of them of great rarity, which went into this sale. The richly illustrated catalogue should be acquired. Readers of articles on sundials and astronomical instruments, which, from time to time, have been published in ANTIQUES, will be interested to note that a sixteenth-century French sundial of chiseled steel brought $190 at this sale; a brass and silver astrolabe by Johann Willebrandt of Augsburg (*sixteenth century*), $160; a curious sundial set in a silver finger ring, $250. The Spitzer sale emphasized a fact which I find it difficult to explain; namely, that the public would rather buy inferior tapestries than superior embroideries for use as wall hangings. To this error of popular judgment may be attributed a price of only $200 for a seventeenth-

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century Sino-Spanish embroidery, measuring 117 by 85 inches; $220 for a Sino-Portuguese embroidery of similar size and date; and $1,650 for a magnificent embroidered hanging apparently of Indo-Portuguese origin. Since tapestries are by no means universally applicable for interior decoration, I suggest a wider adoption of seventeenth- and eighteenth-century Chinese embroideries.

In view of the prices paid for tripartite-mold American and Irish glass, it is amusing to observe that a seventeenth-century Venetian engraved goblet in the Spitzer collection brought only $105. Wax reliefs, however, met with a cordial reception, fetching, in general, from $65 to $525 for early examples. A wax version of Raphael's *Marriage of the Virgin* brought $1,050. That still life paintings are hardly appreciated today as they should be, is indicated in the price of $275 brought by a reputed De Heem, and $125, by an excellent Heda. Two decorative and decorous landscapes by Canaletto brought $1,600 each. The European silver, again, was somewhat disprized, a sixteenth-century Nuremberg covered cup bringing but $200. Two pairs of German Gothic pricket candlesticks fetched $3,500 the pair.

* * *

Another handsome and scholarly catalogue, issued by the American Art Galleries, is that covering the Pepoli sale of Italian art, held, January 18 and 19. I note a Brussels tapestry of the seventeenth century, which brought $4,600; a handsome Giovanni Della Robbia statue of John the Baptist, $2,200; a splendid painting by Tiepolo, portraying the head of a Rabbi, $10,500; an extraordinary Lombard carved cabinet table of the sixteenth century, $8,200; a Renaissance wrought-iron bedstead, sixteenth-century Florentine, $1,000. The total for the 348 items of the sale was $221,640.

* * *

It is seldom that fans and bijoux come into the market as collections. The circumstance gives added interest to the remarkable accumulation of seventeenth- and eighteenth-century miniatures, fans, snuffboxes, and enamels disposed of at the American Art Galleries, January 12, for the estate of the late Edith Kingdon Gould.

I am often asked about the value of old fans. Judging by the prices realized in the Gould sale, such value is usually very small. The most charming of hand-painted French eighteenth-century fans, with pearl or ivory mounts, brought from $35 to $65 each. A point d'Alençon lace fan with carved mother-of-pearl mounts commanded but $100; while the highest figure, $205, was given for a Louis XV decorated ivory and hand-painted fan of exceptional artistic merit. Battersea enamels fared better: snuffboxes in that alluring material, with gilt mounts, fetched from $100 to $300 each; étuis, from $35 to $75; a pair of Battersea candlesticks, $180.

The collection likewise included some choice miniatures of the sixteenth and seventeenth centuries, and a number of delightful examples of eighteenth-century French and English work in this field. Three framed miniatures, all too optimistically attributed to Hans Holbein, brought $700; a Cosway portrait of Mrs. Siddons, $825; a beautifully wrought India ink drawing of King Charles I, by Matthew Snelling, $230. Various drawings, porcelains, and odd items of furniture completed the list of offerings. The catalogue is worth having.

* * *

Following are the chief events of interest now scheduled for the American Art Galleries for March and April. It is to be noted that Howard Reifsnyder's great collection is to be sold in April.

March 8 and 9, Chinese and English porcelains; March 15 and 16, Raimondo Ruiz collection of Spanish arts; March 12 and 13, Paullin collection of books; March 22 and 23, Judge McAlpin collection of American furniture; March 27, 28, 29, and 30, Miscellaneous furniture; April 5 and 6, Italian furniture; April 11, 12, and 13, Benguiat textiles; April 16, and 17, A. B. Davies collection; April 20, 22, 23, 24, 25, 26, 27, Howard Reifsnyder collection of American furniture.

One of Six Antique Decorated Satinwood Chairs (*Style of Hepplewhite*)
Splat of lilac sprays issuing from a classic case. A painted festoon of peacock feathers follows the line of the back and serves as a pendant decoration on the legs.

There is a magnetism in the color and texture of satinwood that proves irresistible to the skilled decorative painter. The golden tones of this lovely exotic wood harmonize with every imaginable hue; its silken surface gives added exquisiteness to the most delicate brush stroke of the artist.

The charm of satinwood tempted such notable eighteenth-century painters as Angelica Kaufmann and Cipriani from their work on canvas to the embellishing of furniture with classic landscapes and figures. It proved equally irresistible to the most skilled among the delineators of flowers, festoons, and garlands.

Thus satinwood furniture became the passion of the autocratic world of its period. The Rosenbach Galleries are proud to have acquired many choice examples for the benefit of American collectors of today.

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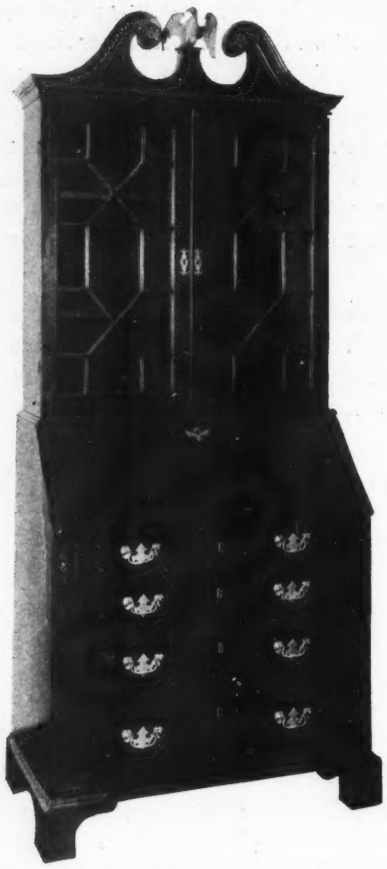


ORIGINAL CHIPPENDALE MAHOGANY SECRETARY. HANDLES ALSO ORIGINAL. EAGLE ON TOP IS NEW. IN PERFECT CONDITION. WIDTH 36 INCHES; HEIGHT 7 FEET 6 INCHES. PRICE $850.00. HAVE ALSO SEVERAL OTHERS.

WHEN I left my home in the country this morning to come to my business in New York, I felt a snap and tang in the air and realized that spring would soon be here. I also realized that I had to get my stock in order for the annual coming of my customers to select the furniture they would need for their homes in the country.

I went directly to my workshop on the East Side (351 East 54th Street) where I found my cabinetmakers hard at work restoring the pieces I had found and reserved for the Spring season.

Then, on going to my place of business, I went very critically all over the house, floor after floor, and was much impressed with the size and variety of my stock.

Are you ready to come and make your selections for the country home? I hope so. I am ready to receive you.

FLORIAN PAPP

684 LEXINGTON AVENUE NEW YORK CITY

Current Books

Any book reviewed or mentioned in ANTIQUES *may be purchased through this magazine*

Address the Book Department

OLD WORLD MASTERS IN NEW WORLD COLLECTIONS. By Esther Singleton. New York, The Macmillan Company, 1929. 441 pages; 110 illustrations. Price $10.00.

THE majority of the great masterpieces of Mediæval and Renaissance painting now owned in America were brought hither, in the first place, for the enrichment of some private collection. From such abodes of temporary guardianship, many of these works of art have followed the route of generous bequest into public museums, where their accessibility, if it does not diminish their interest to the connoisseur, quickly sates the curiosity of the multitude.

In her new book, *Old World Masters in New World Collections*, Miss Singleton has, perhaps unconsciously, made a bid to this curiosity by confining her consideration to paintings which are yet in private hands and are therefore surrounded with an aura of mystery, as well as of that beauty which the author invokes as her sole criterion of selection. Miss Singleton's standard of beauty is more or less her own, and her application of it rules out all Pietas, Crucifixions, and Martyrdoms from her list — a wise enough excision, however, in a work intended for popular consumption. The one hundred and ten representative works pictured and described are as many as a single volume could well accommodate, and they are, in the main, so individually excellent and so satisfying as a group as to leave no serious ground for criticism of either omissions or inclusions. We do regret the complete absence of French primitive paintings — portraits in particular — of which there are a number of excellent examples in this country; and we should have been willing to forego some of the surfeit of eighteenth-century French sugar in favor of a little more seventeenth-century Dutch salt. The suppression of landscapes and the concentration upon figure subjects throughout the book — which some may bewail — are readily explained by the demands of unity within a limited scope.

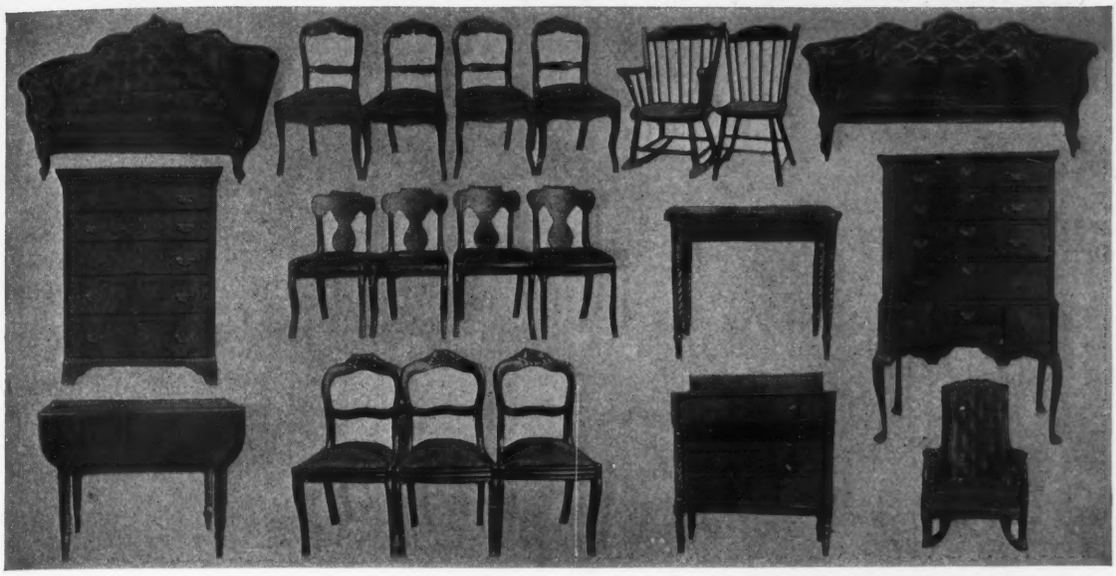
On the whole, Miss Singleton has acquitted herself well in her task of selection and arrangement. She offers us a glimpse of the Italian, Flemish, Dutch, Spanish, French, and English schools of painting as they are represented in American collections, and in so doing, she reveals not only a number of widely known works, such as Gainsborough's *Blue Boy*, Ghirlandaio's *Giovanna Tornabuoni*, and Bellini's *Virgin and Child with Saints*, but a number which have received less general publicity — among them some superb Holbeins, an exceptionally gracious Cranach, and a *Madonna and Child* attributed to Fra Filippo Lippi, which discloses a moment of inspiration on that riotous artist's part such as he never again experienced. Indeed nothing by Botticelli or by Filippino is more appealingly exquisite.

The text of *Old World Masters in New World Collections* is adequate, and safe. It avoids a show of erudition as successfully as it escapes sentimental rhapsody. Each school of painting, as well as each period, exemplified by illustrations is briefly discussed, and its chief masters are listed. The pictures are then described, and some outline of their history, particularly if this be a romantic one, is presented. The author is always successful in discovering apt quotations, and — in this case — as in others, she is content to let competent authority do a good part of her talking for her. For the rest, she has acquired her information from reliable sources, and has presented it interestingly and effectively. If some of her statements of fact and of opinion fail to jibe with the latest findings of scholarship, no harm has been done: her book is written for the general public, not for specialists, and the public will find it very much to their taste.

The publishers are to be congratulated upon giving Miss Singleton's volume a handsome and appropriate dress. The format is sufficiently large to permit of good-sized engravings, sightly type, and generous margins. No pains have been spared to insure the best of photo-reproductions and capable press work. We incline to a prejudice in favor of art books which display the touch of art in their make-up. This one satisfies that specification.

THE RUG DICTIONARY. By C. R. Clifford. New York, Clifford & Lawton, Inc., 1926. 69 pages; 37 illustrations. Price $.75.

THE beginning of wisdom in a knowledge of rugs is to be found in this thin book. It describes the technical differences that distinguish the weaves of the several Oriental districts from which the best rugs come. The amateur collector will find it useful in estimating rug values. This is the second edition.



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How to Appreciate Prints. By Frank Weitenkampf. New York, Charles Scribner's Sons, 1929. 330 pages; 47 illustrations. Price $3.00.

THE place which this work holds in the literature of the printing arts is indicated by the fact that this is the fourth revised edition, and that it has gone through thirteen printings since the original publication in 1908. We know of no one who could have treated the subject with such clarity, with such authority, with so much of sympathy as the curator of prints of the New York Public Library has done in this volume. His profound knowledge of the work and methods of the great etchers and engravers is evident on every page.

Trades and Tradesmen of Essex County, Massachusetts. By Henry Wyckoff Belknap. Salem, Mass., The Essex Institute, 1929. 96 pages; 12 illustrations. Price $5.00.

THE student of industrial life in Massachusetts during the first century of colonization need not go farther than this book for authoritative information. The author has collected in it all the references to crafts and trades occurring in town and county records, and from these has drawn his own conclusions as to certain aspects of our early industrial pursuits. An important feature of the book is the reproduction of seventeenth-century accounts showing the prices then prevailing for the necessaries of life in Massachusetts.

The Collector's Guide to Furniture Design. By Edward Wenham. New York, Collectors Press, Inc., 1928. 382 pages; 798 illustrations. Price $12.00.

THIS is a remarkable picture book, whose 800 illustrations cover every conceivable kind of English and American furniture, with numerous Continental examples by way of good measure, and a liberal sprinkling of interior views depicting various methods of using ancient woodwork and furnishings so as to meet the requirements of modern life.

The specimens of furniture are conveniently classified according to type; but the lack of chronological sequence in the arrangement of specific items may prove confusing to the uninitiated. This inconvenient feature is, however, largely offset by printing descriptive matter in direct conjunction with the appropriate illustration. While the latter device fails to obviate the necessity for an undue amount of hunting, it offers sufficient safeguard against erroneous assumptions as to date and identity.

As for this descriptive matter, it is fairly adequate. The now exploded theory that John Goddard was the leader of the Newport school of cabinetmakers is several times repeated; Figure 416, which seems to be of Italian workmanship, is described as American, "of rural construction"; a French "sleigh" bed (*Fig. 606*) of nineteenth-century vintage is assigned to the late eighteenth century; and the commentary on two eminently mid-Victorian whatnots (*Figs. 624 and 624A*) informs us that the type was fashionable during the first half of the nineteenth century — a statement perhaps not altogether incorrect but, on the whole, misleading. The chapter on furniture hardware is something of a muddle.

If, however, one makes allowance for certain errors in the detail of the work, he will find Mr. Wenham's reflections in many respects illuminating, and his wide range of illustrations exceptionally interesting.

Since a good many of the pieces shown are sufficiently out of the ordinary to have escaped publication elsewhere, a study of them will do much to widen the horizon of the furniture designer, and to suggest new possibilities to the collector. Architects will discover stimulation in the close-ups of standing finish, and in the views of early interiors.

The Silversmiths of Little Rest. By William Davis Miller. Privately printed in Rhode Island, 1928. xii + 50 pages; 19 illustrations. Price $15.00.

LITTLE REST, now known as Kingston, Rhode Island, was, for a while during the latter half of the eighteenth century, the home of six silversmiths whose work was of so rare a quality that it is eagerly sought by collectors. Two of their pieces are in the Metropolitan Museum of Art. In this book the lives and labors of these men are suitably commemorated, if taste in typography and printing mean anything. One of them, to be sure, Samuel Casey, a victim of misfortune, turned to counterfeiting to retrieve his losses. He was caught, tried, and sentenced to be hanged. On the eve of the day set for his execution he was set free by a company of jail-breakers; he made off, and was never heard of again. The book is illustrated by a number of photographic reproductions of specimen pieces of Little Rest workmanship; and by a picture of the die used by Samuel Casey in his counterfeiting venture.

RECEIVED FOR REVIEW

FINE ARTS

Animal Drawing and Anatomy. By Edwin Noble, F. Z. S. With a Preface by Frank Brangwyn, R. A. New York, Charles Scribner's Sons; London, B. T. Batsford, Ltd., 1928. Price $3.75.

QUEEN ANNE DRESSING TABLE (*c. 1700*)
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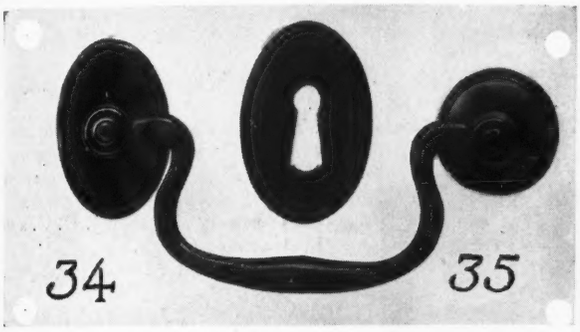

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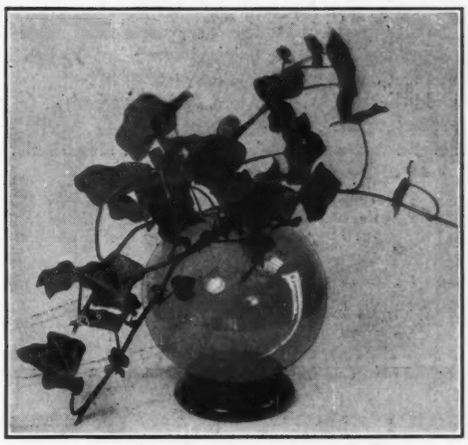

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PHILIP HOOKER. A Contribution to the Study of the Renaissance in America. By Edward W. Root. New York, Charles Scribner's Sons, 1929. Price $12.00. Limited Edition.

FURNITURE

ENGLISH AND AMERICAN FURNITURE. By Herbert Cescinsky and George Leland Hunter. Grand Rapids, Michigan, The Dean-Hicks Company, 1929. Price $7.50.

PRINTED ARTS

HOW TO APPRECIATE PRINTS. By Frank Weitenkampf. New York, Charles Scribner's Sons, 1929. Price $3.00. Fourth Revised Edition.

TEXTILES

THE RUG DICTIONARY. By C. R. Clifford. New York, Clifford & Lawton, Inc., 1926. Price $.75.

TOOLS AND TOYS OF STITCHERY. By Gertrude Whiting. New York, Columbia University Press, 1928. Price $10.00.

MISCELLANEOUS

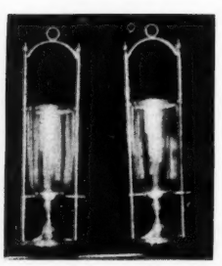
TRADES AND TRADESMEN OF ESSEX COUNTY, MASSACHUSETTS. By Henry Wyckoff Belknap. Salem, Massachusetts, The Essex Institute, 1929. Price $5.00.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

384. J. H. G., *Ohio* (ANTIQUES for March, 1928, Vol. XIII, p. 232, and for May, 1928, Vol. XIII, p. 422).

Through the kindness of Mrs. Thomas P. Moore, we are able to reproduce a pair of Sheffield silver lanterns, complete with shades. These lanterns, which came from England between 1790 and 1800, appear to be very similar to J. H. G.'s example, published a year ago.



424. (ANTIQUES for November, 1928, Vol. XIV, p. 458).

G. A. R. Goyle, ANTIQUES' friendly correspondent in the Far East, makes the suggestion that the clock marked *Jacob Y . . . Manheim* may have been the work of Jacob Young who is listed as a watchmaker paying taxes in North Ward, Philadelphia, in the year 1769.

432. B. G., *Nebraska* (ANTIQUES for December, 1928, Vol. XIV, p. 562).

Mrs. A. W. Bartlett reports the possession of a cup and saucer of the same pattern, which are marked *Clews Warranted Staffordshire.*

445. G. F. C., *New York* (ANTIQUES for February, 1928, Vol. XV, p. 162).

Edwin J. Walker, Jr., has sent us the following letter:

May I venture the assumption that the desk originated in Montgomery, Berks, Lebanon, or Lancaster County in Pennsylvania?

Native walnut was a favorite medium for furniture expression in this region. The chamfered corners of the carcass, with inlay of cherry or maple, are typical; the inlay design shown was a favorite (usually returned on the ends). The grain of the walnut in the drawer fronts is indigenous to the region, especially where grown in the rock belt extending through and south of the Conestoga Valley.

Having examined minutely some two hundred examples, I am reasonably certain the desk was originally made with French or bracket feet, as the scalloped skirting indicates at the corners. Moving about on rough floors is perilous, and as the members of the bracket feet only had a corner block glued in for reënforcement, many examples are found with feet missing, split, or otherwise in bad condition.

Shall we say the original carcass was made 1770–1790 for our first premise?

The present feet or legs are typical of the early so-called Empire pieces of 1800–1840; in fact I have just examined two desks, one in Lancaster, the other in Manheim, Pennsylvania, that had turnings for legs identical with the illustration.

The pulls may be original, as a few have been preserved intact, but most of these desks have turned wooden knobs, not so much because the originals were lost or broken, but largely due to the fact that such decoration was considered gaudy (*gepukt*), and such ornaments (*Verzieren*) were forbidden (*verboten*) under the rigid régime of those religious sects of Mennonites, Dunkards, and Amish that populated the section.

448. J. S. S. S., *Massachusetts* (ANTIQUES for February, 1929, Vol. XV, page 164).

Francis Hill Bigelow informs us that Frederick Vent was a gold and silver smith who came to this country from Prussia. He served in the British army during the American Revolution, and afterward settled in Boston.

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PART II, A catalogue of Shenandoah pottery in which over 2000 pieces are individually listed and described as to use, size, color decoration, glaze, and stamp. 437 pieces are separately reproduced of which 48 pieces are in color. 850 pieces are shown in five full-page halftones. 24 additional halftones show potteries, potters, etc.

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Queries and Opinions

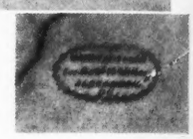
Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES *considers outside its province.*

450. Supplementing some notes on pottery forms which appeared in ANTIQUES for December,* Joe Kindig, Jr., of York, Pennsylvania, sends



photographs of a huge Staffordshire pitcher, of gallon capacity, whose date is determinable by the nature of its decoration. On the front, below *fasces* in a sunburst, appears an eagle bearing in its talons a flowing scroll inscribed with the words *Union for the Sake of the Union*. The sides are adorned with portraits of Harrison enframed by the sentiments *Our Country's Hope* and *Harrison & Reform.*† These elements are executed in transfer. The horizontal bands about neck and body are in purple lustre. Unquestionably a portly survival of the Log Cabin and Hard Cider presidential campaign of 1840, this pitcher shows some interesting departures in form from the English piece of 1823 cited in the December Attic.

The captivating rotundity of body, characteristic of the earlier specimen, is retained, but the line of the neck, instead of showing a subtle contraction, is vertical to that of the shoulder. The earlier clear demarcation between body and base, further, is abandoned in favor of a sharp, not altogether pleasing, curve. Yet the pitcher constitutes a survival of a fine tradition which was rapidly crumbling. Pitchers of the 1840's, in general, incline to the fussy contours of the Rococo revival.

Another interesting feature of our Harrison specimen is the mark on the bottom. In place of a maker's name, appears the inscription *Manufactured for Robert H. Miller, Alexandria, D. C.* Already in 1840 the merchant was demanding anonymity on the part of the manufacturer, who, in the present instance, remains unknown.

The pitcher sequence to which the example here considered perhaps constitutes a terminal form, was, of course, by no means exclusive. Other pitchers of widely diverse types were contemporary products. See, for example, the Jackson pitcher, illustrated in ANTIQUES for April, 1923.‡

451. Another pleasing token of the hard cider campaign is the pewter cider mug, here illustrated, from the collection of George R. Brackett. The maker of this interesting dispenser of good cheer unfortunately failed to leave his name upon his work. The portrait medallion which he employed is, however, precisely similar to that which appears on contemporary Harrison cup plates attributed to the Sandwich factory.

Apparently both profiles derived from a medal of some sort, many of which appear to have been issued during the campaign. One such medal is pictured in ANTIQUES for January, 1923.§ Mr. Brackett has shown us yet

* See ANTIQUES, Vol. XIV, pp. 511–513.

† This design is apparently the one listed as Number 500 in Barber's *Anglo-American Pottery*.

‡ See ANTIQUES, Vol. III, p. 157.

§ See ANTIQUES, Vol. III, p. 26.

This table is not, technically speaking, antique, but it is unique. Made to order in China in 1872 for a Philadelphia collector, it stood for years with an enormous and beautiful Chinese jar on it. In my little shop it supports a tall brass lamp. It is very handsome, but rather formal and impersonal. It would be very distinguished in the lobby of an apartment house, in a club library, or a modern office. The marble top is of shades of brownish red. The price is very moderate.

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Illustrated is one of a set of Chippendale chairs, six side and one arm. They are remarkably carved and in precisely the condition in which they were found when I purchased them in England for my own use thirty-five years ago.

I also have a fine gallery-top Chippendale table, known as a silver table, in original condition; a Sheraton breakfast table with broad satinwood border; odd chairs of the period.

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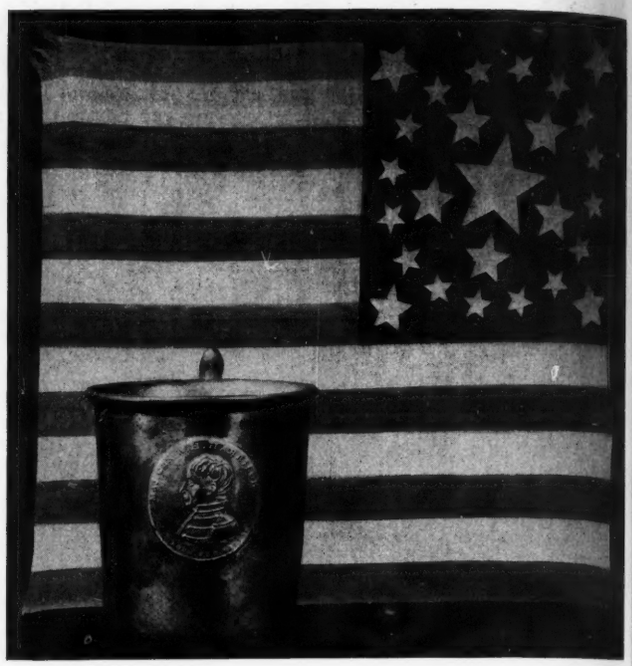
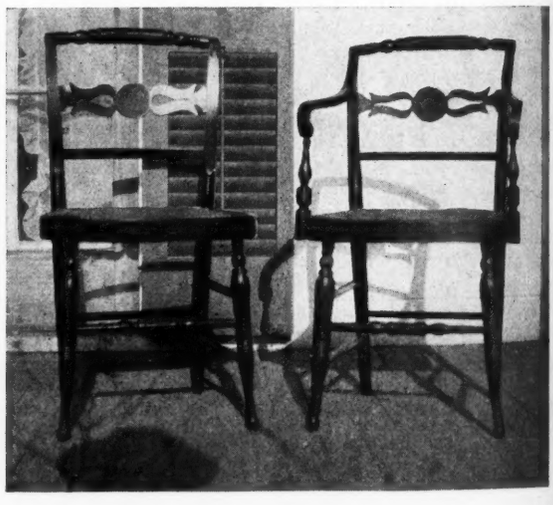
another, of pewter, almost identical in design with that which ornaments the cider cup. Its reverse displays the famous log cabin, flanked by a



cider barrel, and the inscription *The People's Choice, the Hero of Tippecanoe.*

This cup was found, not long since, reposing in an attic, in company with a small American flag, whose twenty-six stars seem to place it in the same campaign year with the cup.

452. H. D. S., *Michigan*, sends a photograph, here reproduced, of two chairs of a set which, according to family records, have been in the family since a wedding held in 1814. There seems to be some controversy over the



correct name for the type: some collectors insisting that the chairs are Sheraton Fancy; others, that they belong in the Hitchcock category. The chairs are of light wood, stained, varnished, and ornamented with gold-leaf scrolls.

There is reasonable ground for the controversy above referred to. In general aspect the chairs resemble Sheraton types: in detail they partake of the nature of Hitchcock's product, which, of course, Hitchcock by no means originated. We ourselves would call them late Sheraton Fancy chairs because of their rounded seat, the placing of the legs within the seat rim, the curve of the arms, and the shape of the back slat. Legs, stretchers, and top rail of the back point to the Hitchcock era. The pieces are, of course, transitional, and their date may very well be that of the 1814 wedding.

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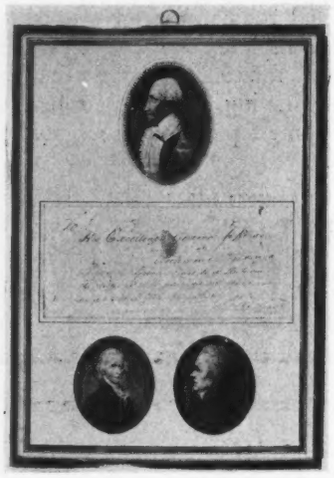

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George Washington

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(Then Governor of
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453. In the October, 1928, number of ANTIQUES,* Mrs. Carrick, in discussing *Novelties in Old American Profiles*, remarks on the rarity of profiles wrought in engraved gold on glass. To the five known examples which Mrs. Carrick cites, Mrs. Thomas M. Hays of Huntington, West Virginia, now adds a sixth, that of her great uncle, Bevan Dandridge Pitts of Essex County, Virginia. This profile, probably the work of Charles Peale Polk, has suffered somewhat with the passing years, yet its charm is evident even in the accompanying reproduction.

454. L. W., *Connecticut*, sends the accompanying photograph of a cup, or beaker, found in Connecticut and assumed to be of American origin. Our doubts as to the correctness of this assumption led us to consult Miss C. Louise Avery of the Metropolitan Museum of Art, who writes as follows:

The beaker, or cup, of which you send me photographs I should judge to be German or Scandinavian. The date engraved on it indicates its general period. Low beakers of this sort, decorated with granulation and set on three feet were quite common in Germany and Scandinavia; but, in so far as I know, were not copied by the American silversmiths, though standing cups with bands of granulation were made by some of the early New England craftsmen.

455. When, last July, the city of Wilkes-Barre, Pennsylvania, staged a celebration of the one hundred and fiftieth anniversary of the Battle of Wyoming, in which many ancestors of the present inhabitants were killed, the Women's Committee arranged an exhibit calculated to show

* See ANTIQUES, Vol. XIV, p. 322.

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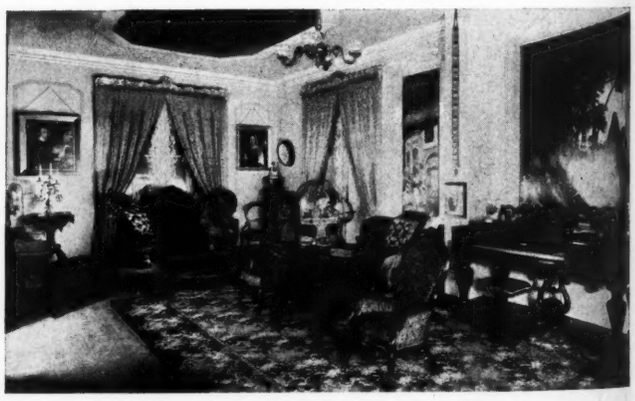
PIONEER ROOM

available, they made the most of what they could get. A large Victorian mansion was taken over and its interior ingeniously transformed into a series of period rooms, furnished with such early equipment as could be borrowed for the occasion.

Mrs. Burr Miller, Chairman of the committee, has written us concerning this undertaking, and has forwarded several photographs, two of which we are reproducing. The first of these, representing a pioneer abode, shows a low ceiling, wooden sheathing, and a huge fireplace. To obtain the desired effect in a lofty Victorian establishment, without involving heavy financial expenditures, was not an easy task. It was accomplished by boarding over the existing walls, doorways, and windows to the proper height, and then stretching unbleached muslin at a level which concealed the original ceiling and its dependent gas fixtures. The stone fireplace was fashioned from old newspapers soaked in hot water and glue and modeled into the semblance of stone. When dry, the surface was painted to imitate well-smoked stone. So successful was this imitation that the committee were congratulated upon their good fortune in having a large stone fireplace to start with. No attempt at exact archæological accuracy of woodwork detail was made in building this room. Only an aspect of old-time simplicity, not without its elements of comfort and picturesqueness, was sought. That it was cleverly obtained the photograph abundantly testifies.



VICTORIAN ROOM

The Victorian room, likewise reproduced, is, in its way, a masterpiece. The requirements of strict accuracy might have called for a floral carpet covering the entire floor with huge woven blossoms. But, for the rest, one would have to seek far to find a better exemplification of mid-Victorian elegance in rosewood and black walnut. Even the glass globe protecting a dish of artificial fruit, the gilt-edged family photograph album, and the corner whatnot are present.

A vast amount of hard work and generous coöperation went into the preparation of this historical exhibit; but the resultant interest and enthusiasm rewarded the effort. So large was the attendance during the five days when the house was open that the ten-cent admission charge netted a total sufficient to pay all expenses and leave a thousand dollars in the treasury of the committee.

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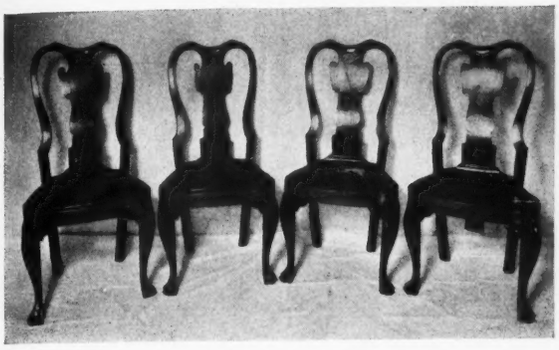

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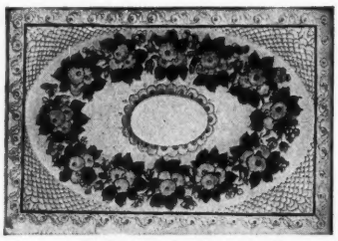

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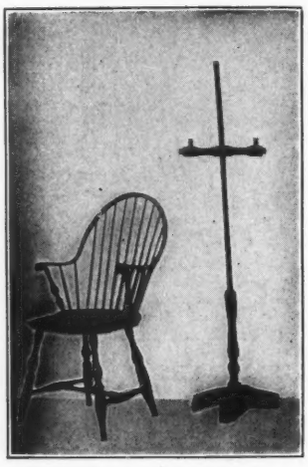

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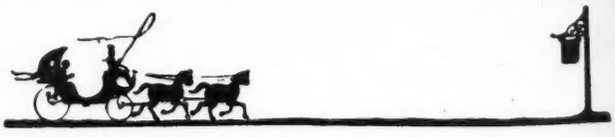

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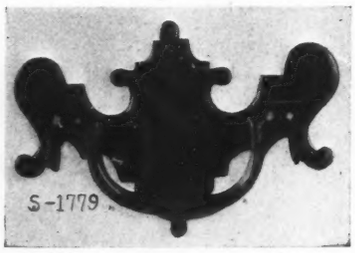

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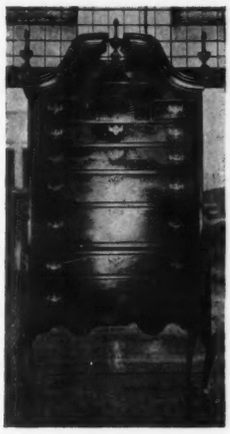

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Cherry, full bonnet top.

Date about 1720. Full particulars on request

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gilded brackets
right and left

Shelf is 12 inches wide, 7¼ inches deep
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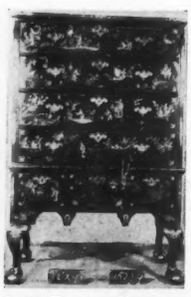

Left: Very rare lacquered highboy in good condition. Worth $1000 to $1500. My price, $500.

Right: One of a set of eight Duncan Phyfe mahogany dining chairs consisting of six side and two armchairs, all in good condition. Worth $1000. My price, $500 for the set.

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We do what we say

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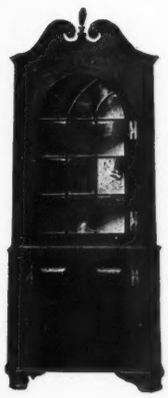

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Desires to be of service to you in this matter. There is a wide selection at this season of the year so that you have practically first choice, and there are many desirable pieces on view here just now.

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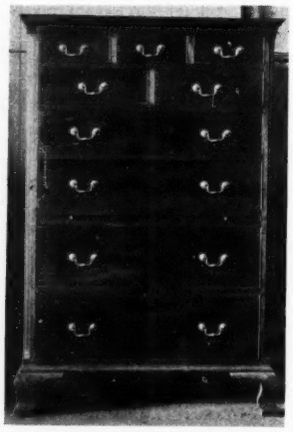

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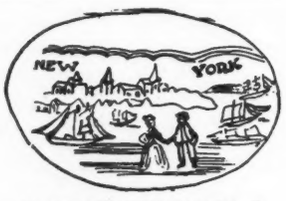

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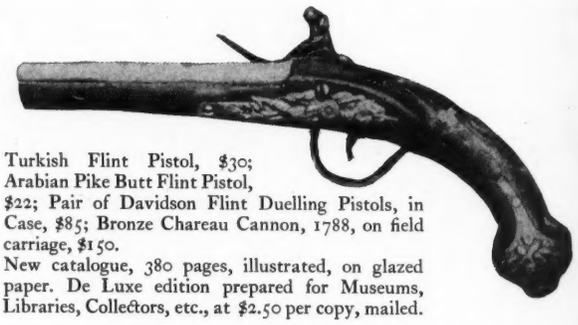

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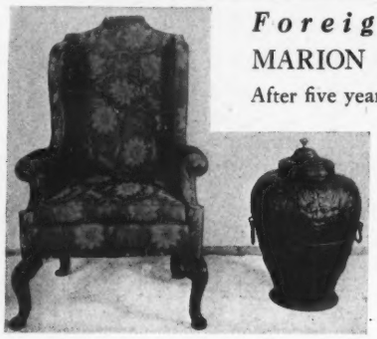

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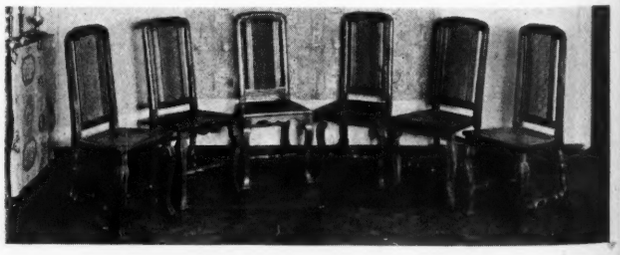

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THE CLEARING HOUSE

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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Massachusetts.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

ENGRAVINGS WANTED, BY A. DOOLITTLE, P. Pelham, pictures of New York and other American cities. Pictures of G. Washington, A. Hamilton, T. Jefferson. Paintings of American clipper ships. Paintings by A. F. Tait, W. Ranney, and G. H. Durrie. C. K. JOHNSON, 352 West Putnam Avenue, Greenwich, Connecticut.

LETTERS WRITTEN BY PRESIDENTS, famous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books; single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

I WILL BUY OLD PAMPHLETS, BROADsides, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 28 Pemberton Square, Boston, Massachusetts.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

PARTNER WANTED. I WANT A YOUNG woman with brains, personality and capital. Prefer one who knows books, silver, pewter, paintings, etc., one who would love to go out and hunt these fascinating treasures with me. ABRAHAM GREENBERG, BEL AIR ANTIQUE SHOP, Bel Air, Maryland.

WILL BUY LETTERS AND MANUSCRIPTS of presidents, statesmen, and other notables; also early American pamphlets, broadsides, and newspapers. EDWIN N. HOPSON, JR., 18 Hamilton Street, Paterson, New Jersey.

PITCHERS AND SYRUP JUGS IN WHITE, or blue and white, marked with *U. S. P.* ribbon mark or raised medallions of *Fenton's Works* or *United States Pottery Co.* Describe design, size, condition and price. DR. C. W. GREEN, 62 West Tenth Street, New York City.

CHILD'S CRIB, PREFER SPOOL TYPE, GOOD condition. No. 101.

ANTIQUE CAMEOS OF VARIOUS SIZES. No. 100.

JENNY LIND BOTTLES, ANY COLOR BUT usual *aquamarine;* also prints, books, autographs, programmes, or anything else relating to the Singer. No. 98.

HENRY MEGARY PRINTS; ALSO ANY PUBlisher's prints of Saratoga Springs or of Race Horses. R. R. RITCHIE, 15 Maple Avenue, Saratoga Springs, New York.

PRINTS, PICTURES, POSTERS, HANDBILLS, letters on Chicago, Abraham Lincoln, railroads, etc., M. A. DICKE, 808 Washington Street, Evanston, Illinois.

PAINTINGS BY GERMAN MASTERS FROM the 16th to 19th century. Address offers to SPAETH BROS., 578 Madison Avenue, New York City.

PARTNER WANTED, MALE OR FEMALE with good selling ability, a general knowledge of antiques, and some capital, to open a branch store in Connecticut; separate but in connection with an established business. Good opportunity for a progressive person. In answering give full particulars, otherwise no attention paid. No. 106.

ANTIQUE PINE OR MAPLE DESK AND table for child's room; pine cupboard not over five feet from the floor. Send dimensions with snapshot or sketch to 447 Marlboro Street, Boston, Mass. Name price.

FOR SALE

NOTE THESE DIRECTIONS: LOOK FOR the Round Sign, Boston Post Road, exactly two miles east of Westport (Connecticut) Post Office. THE RED SHOP ON THE HILL, Wakefield Antiques.

MORE LIKE A MUSEUM THAN A SHOP, WAKEFIELD ANTIQUES — Every article marked in plain figures — sales never solicited. Visit as long as desired without obligation. Boston Post Road, Westport, Connecticut.

ANTIQUE HOSPITAL, EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 896 3d Avenue, New York City.

SPECIAL BARGAINS ON A FEW HOOKED rugs that need slight repairs. No. 928.

BEAUTIFUL NAVAJO INDIAN RUGS; INdian basketry, all tribes; pottery; beadwork and handbeaten silver jewelry; Indian collections. J. G. WORTH, 9 East 59th Street, New York City.

COLORED FASHION PLATES, FLOWER plates (100 to 125 years old), bird plates, all genuine old ones, magnificent collection of many thousands, finely executed and colored. Small assortments sent on approval anywhere. No C. O. D. or other charges. Keep all, return all, or otherwise. Make your own selection at no cost to you except return postage, if any. Your letter request brings the plates, moderately priced. ANTIQUARIAT, 1532 Wabash Avenue, Kansas City, Missouri.

TEN OLD DOLLS, CHINA AND COMPOSItion heads, fully dressed and in good condition, $100.00. Cannot send on approval, but will give full information. Address: 447 Marlboro Street, Boston, Mass.

SCHOOL MASTER'S DESK, 1700, NEW HAMPshire, pine, dove tailed, doweled, stretchers. Picture and full description sent. Seen in Boston. R. G. HEMENWAY, 73 Fisher Avenue, Newton Highlands, Mass.

REPRODUCTIONS, WELL AGED, SIMON Willard hall clock and banjo movement. Can be fitted to your wood or metal dial. Complete line of material. Send for folder. DUDLEY S. FASOLDT, 69 Columbia Street, Albany, N. Y.

SHERATON SIDEBOARD, PURCHASED from a descendent of Zachary Taylor in Virginia, good condition, seventy-two inches long, door and drawer space for linens and silver. May be seen on request. MRS. H. M. ERSKINE, 11 Fordal Road, Bronxville, New York.

ANTIQUE AND MODERN FIREARMS. PRICE list on application. Repairing, overhauling, building to order. Call when in London. ALFRED DAVIS, 4 Hampton Road, Ilford, London, E., England.

GOOD HOME WANTED FOR BEAUTIFUL table, suitable for library, dining room, or hall, San Domingo mahogany, drop leaves, brass claw feet — heirloom — 100 years in family. French armchair, carved frame, handsome, original Brocatelle upholstery; smaller chair, in original (golden) damask — both in fine condition. In family since 1850. No. 107.

CIGAR INDIAN, EXCELLENT CONDITION, bargain to settle estate. HARRY HINESMAN, Seneca Falls, New York.

PICTURE. TO COLLECTORS. OIL PAINTing, *The First Interview of Henry IV of France with the Fair Gabrielle*, or stirrup cup, by Richard Westall, R.A., 1829. Fine work of art. First offer over 6.000 guineas accepted. Few first editions *Dickens*, etc., from 20 guineas each. No. 105.

DECORATIONS ON TRAYS, AND HITCHcock chairs restored or reproduced. Finest old examples copied at moderate prices. Antiques, prints. KAISER-STEWART, 1945 East Avenue, Rochester, New York.

LOVELY OPEN ARM CHAIR, WALNUT, ROSE velour, $30; sloping back chair to match, $18; pair mahogany slip-seat chairs, rose carving, rose velour, $18 pair; large tray, gold and pastel decoration, $12; lovely frosted lacy glass set, platter, berry dish, 18 sauce dishes, leaf pattern, $22; beautiful gold band bracelets, $12; long gold or coral earrings, $10; cameo earrings and brooches; other jewelry. MRS. W. H. MORRELL, 197 Main Street, Danbury, Connecticut.

EARLY THREE-DRAWER CHEST, PANELED ends; inlaid card table; Elliott mirror. Send for list of furniture; lamps; etc. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkinsburg, Pennsylvania.

REFINISHED INLAID CHERRY BUREAU, $95; several refinished odd hickory and maple chairs, each $13; maple highboy top, $35; early walnut mixing slab, $60; also Victorian furniture. Send for lists. MARTHA JANE'S, Marcellus, New York.

LARGE 18TH CENTURY COLONIAL FARMhouse, mile from State Highway, no neighbors or passing traffic. Interior original, seven fireplaces, etc. Photograph, particulars. COLIN A. CAMPBELL, Chestnut Hill, Connecticut.

SLANT-TOP SECRETARIES; 18 BUREAUS — serpentine, inlay, curly, carved; desks — butler's Hepplewhite, maple carved, slant-top; tables — six-leg carved, sewing, quartette, pedestal, card lyre-base, Hepplewhite satinwood; twin beds; ottomans; 9 fiddle-backs; girandoles; cameo lamp. CARRIE B. GARDNER, Randolph, New York.

SIX GOBLETS, WATER PITCHER, COVERED round and oval compotes, standard sauces in Tippecanoe pattern; celery vases, goblets, sauces, water pitcher in lion pattern. MYRTLE P. ROBINSON, 44 North Goodman Street, Rochester, New York.

CURRIER & IVES *"WINTER MORNING," Feeding the Chickens*, 1863, G. H. Durrie, 15 x 20 plate, 3-inch margin, gray tones, good condition. Best offer over $200. CRAWFORD STUDIOS, Richmond, Indiana.

MAPLE DESK, 36 INCHES, FINE CONDITION; maple chest of drawers; maple highboy, all original including brasses; American pewter; prints; quilts; unusual hooked rugs. Hooked rugs repaired. THE LITTLE HOUSE, 324 North Fullerton Avenue, Montclair, New Jersey (near Watchung Avenue Station).

MAPLE SHERATON FIELD-TOP BED, INcluding box spring and mattress, in perfect condition. MRS. PERRY D. THOMPSON, 185 Andover Street, Lowell, Massachusetts.

MADGE FARQUHAR HOLSTEIN, OF THE Cottage Antique Shop, 89 Cutter Mill Road, Great Neck, Long Island, invites you to visit space 87, at the First International Antiques Exposition to be held at The Commodore, March 25 to 29, inclusive.

WESTERN AND SOUTHERN DEALERS! EMpire arm and side chairs; sofas; secretaries; card, sewing, and dining tables; maple slope-top desks; several rope-leg dining tables; also Duncan Phyfe crystal chandelier; fine hooked rugs; chintzes; coverlets; glass. Guaranteed reliable service. Pictures. Crating free. EDITH G. MEISSNER, 795 Chestnut Street, Waban, Massachusetts. Aunt Lydia's Attic.

MANTEL AND WOODWORK FROM AN OLD house; pair clear glass globes, 10 inches high, can be used as hurricane globes; fine small mahogany footstool; historical china. AGNES T. SULLIVAN, 24 Steel Street, Auburn, New York.

BLUE PINT LAFAYETTE FLASK; BUTTERfly paper weight; rare ivory miniature of Admiral Jackson; opalescent eagle cup plate; six pink lustre cups and saucers. THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street, Columbus, Ohio.

ANTIQUE FURNITURE, CHINA, GLASS, AND ironware can be bought at reasonable prices. Send for your copy of my latest Free List. ARTHUR E. FEEMAN, Quentin, Pennsylvania.

CHIPPENDALE WALNUT WINGED-LEG cabriole, ball-and-claw-foot table, nearly perfect; pine grandfather clock, guaranteed movement; melodeon, three Regina, one Swiss, music boxes; pine double-door, broken-arch corner cupboard. See 166, February ANTIQUES. Quantity discounts. J. T. HARBOLD, Dallastown, Pennsylvania. 6 miles from York, Pennsylvania.

THREE FRENCH CHAIRS, LOUIS XIII, walnut, upholstered. Below American dealers' price. Photographs. MRS. RICHARD S. BUCK, JR., 2094 Neil Avenue, Columbus, Ohio.

UNUSUAL GRAPE-CARVED CASEING ON eight windows and ten doors, $1,000; fine Empire crotch cherry six-foot sideboard, $800; very fine hand-carved tester post bed, century old, $1,000; old bottles; glass; china. MRS. J. V. WHITE, Murfreesboro, Tennessee.

CLEWS HISTORICAL PLATE, PITTSFIELD, Massachusetts. Assortments wildflower, lion, including goblets and sauces; Stiegel sugar (clear); pair vaselene dolphin candlesticks, 10 inches; bird salts; Currier's; flasks. Big discount on furniture. CRAWFORD STUDIOS, Richmond, Indiana.

RARE ANTIQUE TURCOMAN PRAYER RUG, $125; antique Caucasian prayer rug, deep blue ground, fine colors, $100. Both rugs in splendid condition. Oval-top inlaid satinwood table, $175; five rose-colored finger bowls, cut grape pattern, $35; Willard banjo clock with bracket, original decorated glass, $250. H. V. BUTTON, Waterford, New York.

RECENTLY IMPORTED ENGLISH ANtiques. Small Hepplewhite tables and pair armchairs; armorial Lowestoft; Chelsea figures; pair small Morland aquatints in old frames. All perfect condition. Address MRS. R. M. BOHLEN, 1736 R Street, Washington, D. C.

CORD BEDS; OLD GLASS; PRINTS; FURNIture; lustre; Staffordshire; antiques of every description. Wholesale price list mailed to you free upon request. BILL'S ANTIQUE SHOP, 179 West Avenue, Canandaigua, New York.

BEAN DOLLS, OLDEST AND LATEST, TEN dolls dressed different, history given, $1.50, postpaid; pewter goblets, pair, probably 200 years old; sword, metal case, leather belt, war of 1861, used at time when Lincoln was assassinated. Large china plate dated 1790. Make offer. COROLINN A. SULTZER, Bentonville, Arkansas.

NETTED TESTERS FOR COLONIAL HIGHpost beds; also edges for curtains and spreads made to order. RACHEL HAWKS, Deerfield, Massachusetts.

LAFAYETTE EQUESTRIAN PORTRAIT ON glass, uniform, white horse, signature Johan Willmann. MRS. GEORGE STARR, Lexington, Kentucky.

WE SELL AND BUY RARE AUTHENTIC American blown glass, colored and historical flasks, cup plates, and historical china. EARL and RHEA KNITTLE, Ashland, Ohio.

TWO LARGE HAND-WROUGHT SPANISH door locks, steel, elaborately decorated, mechanism intricate but strong, large keys. Photographs on request. W. H. LOERPABEL, Charcas, S. L. P., Mexico.

OLD FRENCH MUSIC CABINET, VERY elaborately inlaid, a museum piece, $400. Further information and photograph on request. WILLIAM HAMILTON, 195 Bridge Street, Ashtabula, Ohio.

BABYLONIAN TABLETS DATING FROM 594 to 2400 B. C., including votive cone, two receipts for animals for sacrifice in Temple, list of provisions for Temple messenger, record of offerings, and "To Let" contract witnessed by several men. No. 99.

CURRIER & IVES PRINTS: *CHILDHOOD'S Happy Days*, $12.50; *The Old Oaken Bucket*, $30; *Harvest*, $25; *Battle of Cerro Gardo*, $30; *The Tomb of Washington*, $10; *The Storming of Fort Donelson*, $15. Lots of others, send for list. Pewter: communion set by T. D. Boardman, consisting of two flagons, two 13-inch deep plates, and three pint mugs; teapot by A. Griswold. Many things in curly maple, cherry, and mahogany. M. C. DALES, Oneonta, New York.

OF SPECIAL INTEREST TO COLLECTORS: genuine Bow figure, seven inches, impressed markings. M. MASKIEWITZ, Mill Valley, California.

MID-VICTORIAN HAIR WREATH, FLORAL design, walnut frame with gilt band, delicate coloring, remarkable workmanship, masterpiece of its type. $25. No. 102.

GAY OLD CARPET; OLD PAINTED SCENIC window blinds with fixtures. Both like new. MRS. SUSAN W. HIATT, Winchester, Indiana.

CARDS ALL THE SAME PERIOD 70–80, Easter, Birthday, Sunday School, highly colored and quaint, $1 per dozen assortment; Easter scrap pictures, very effective when put on Easter gift boxes, 25 sheets $2. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

SET OF TEN BIRD'S-EYE MAPLE CHAIRS. WARREN WESTON CREAMER, Waldoboro, Maine.

RARE SCHOOLMASTER'S DESK; SAWBUCK table; old Sheffield; Currier & Ives; maple lyre-back chairs; maple four-poster; old glass. GLEBE HOUSE SHOP, 635 Main Street, Poughkeepsie, New York.

YE OLDE RED BRICK HOUSE ANTIQUE Shop, West Brookfield, Massachusetts will reopen May first, with many different and interesting things.

EARLY AMERICAN HOMESTEAD, ERECTED 1639. Portion of old restored home on the Boston Post Road can be rented as a place for the display and sale of antiques. RAY C. KAYSER, 25 Longmeadow Road, Yonkers, New York.

AN OPPORTUNITY! OLD-FASHIONED house, good condition, modern conveniences. On State Road, Eastern, Connecticut. Three acres, trees, flower garden. Desirable for tearoom, etc. No. 104.

COLLECTION EARLY AMERICAN PEWTER lamps (50), many marked, some in pairs. No. 103.

FIELD BED IN MAPLE, ALL COMPLETE with bow-type tester, foot posts are reeded, bed is in nice original condition throughout. $150 takes it. W. J. FRENCH, 5665 Windsor Avenue, Philadelphia, Pennsylvania.

SHERATON MAHOGANY BUREAU. WARREN WESTON CREAMER, Waldoboro, Maine.

AMERICAN DEALERS VISITING ENGLAND simply cannot afford to miss inspecting our huge stock of genuine antiques. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

PINE HIGH DESK ON STRETCHER BASE. WARREN WESTON CREAMER, Waldoboro, Maine.

SOLID MAHOGANY SHERATON BUREAU, rope pillars and legs, $75; excellent mahogany couch, $65; six mahogany parlor chairs for $100; cabriole-leg table, scrolled apron, hand-shaped stretchers, $350; Queen Anne mirror, very old, $175; three only, Sheraton chairs, fretwork panels, unusual turnings, $50 each. H. M. DRENNAN, St. Albans, Vermont.

A SALE OF PLAIN OVAL FRAMES FOR framing silhouettes, flower prints, and mirrors. Sets of two, $1.85 per set. Check, express prepaid. ART ANTIQUARIAN STORAGE CO., 109 South 6th Street, Louisville, Kentucky.

BACK NUMBERS OF ANTIQUES MAGAZINE, miscellaneous back numbers, fifty cents each, postpaid, several complete years in stock. CHARLES K. STOTLEMEYER, 115 W. Monument Street, Baltimore, Maryland.

ROSEWOOD PARLOR GRAND CHICKERING piano, No. 63740, $650; early highboy, cherry, cabriole legs, $375. MRS. H. D. MCLAURY, 414 East Church Street, Elmira, New York.

NETTED CANOPIES FOR FIELD AND FOURpost beds; knotted bedspreads; pair of Lowestoft plates, Arms of East India Company. FOLK INDUSTRIES, Greenwich, Connecticut.

MAPLE KNEE-HOLE DESK. WARREN WESTON CREAMER, Waldoboro, Maine.

194-YEAR OLD VIOLIN. VIOLIN MAY BE seen by appointment. Write or wire P. O. Box 125, Concord, New Hampshire.

ESTABLISHED TEA HOUSE (PARTLY equipped) and Antique Shop, old house with fine shade trees, on Main Highway between Philadelphia and Pocono Mountains. Desirable location in antique center. Reasonably priced. Write MADELEINE JAMES GEIGER, ANTIQUES, THE OLD FOUNTAIN INN, Doylestown, Pennsylvania.

BANISTER-BACK ARMCHAIR. WARREN WESTON CREAMER, Waldoboro, Maine.

MAPLE SLAT-BACK ARMCHAIRS, $12 UP; hooked rugs, old and new, $5 to $10. D. C. RUDISILL, R. D. 1, Gettysburg, Pennsylvania.

PAIR THREE-MOLD CRYSTAL DECANTERS, diamond and daisy and fluted design, height ten inches, perfect condition, $60.00 a pair. Also twelve green finger bowls, $2.00 each. Many other things. Write BEACH & PICKER, 117 S. 17th Street, Philadelphia, Pennsylvania.

COLONIAL DOOR AND DOOR FRAME, 1770, perfect condition. M. J. BRIGHAM, 125 North Washington Street, North Attleboro, Massachusetts.

ANTIQUE SHOP, CAPE COD, BREWSTER, known for six years as Pewter Platter. Main road. Tea room in connection. H. BRADFORD CLARKE, Brewster, Massachusetts.

DEALERS, SEE OUR GENERAL LINE ON your spring trip. Located in the historic Finger Lakes region, midway between Rochester and Syracuse, on U. S. 20 and N. Y. 5. Humane prices. J. W. BROADHURST, 38 West Main Street, Waterloo, New York.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is $15 for a period of six months, $24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA

GLENDALE:
KATHERINE D. BISHOP, 201 West Lomita Avenue.
THE HOOSE O'WORTHY ANTIQUES, 818 North Central Avenue.

CONNECTICUT

*DARIEN: MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.
NEW HAVEN:
*W. S. BEEBE CO., 338 York Street. Reproduction of old brasses.
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
THE SUNRISE SHOP, 148 York Street.
WHITLOCK'S BOOK STORE, INC., 219–221 Elm St.
RIDGEFIELD: THE NOOK, Norwalk Road.
UPPER STEPNEY: *MORTIMER J. DOWNING.
WESTPORT:
*MARION BOOTH TRASK, 18 Compo Road.
WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

GEORGIA

ATLANTA:
*ELLIOT ANTIQUE SHOPPE, 571 Peachtree N. E.

ILLINOIS

CHICAGO:
*Ho Ho SHOP, 670 Rush Street.
*LAWRENCE HYAMS & CO., 643 South Wabash Avenue.
*GLENCOE: MRS. RUTH B. LINCOLN, 615 Greenleaf Avenue.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway.
BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.
*KENNEBUNK: BESSE'S ANTIQUE SHOP.
PORTLAND:
CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.
*ROCKLAND: COBB-DAVIS, INC.
DAVID RUBENSTEIN, corner Main and Talbot Avenue.
*WALDOBORO: WARREN WESTON CREAMER.

MARYLAND

*BALTIMORE: FRANKLIN STUDIO, 1124 Cathedral Street.
BEL AIR: BEL AIR ANTIQUE SHOP, Abraham Greenberg, Bond Street. General line.

MASSACHUSETTS

*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 23 Maple Street.
BOSTON:
*NORMAN R. ADAMS, INC., 140 Charles Street.
*BOSTON ANTIQUE SHOP, 59 Beacon Street.
*COLONIAL HOOKED RUG SHOP, 307 Cambridge Street. Hooked rugs.
*THE EXETER GALLERIES, 179 Newbury Street.
*FINE ANTIQUE SHOPPE, 109 Charles Street.
*F. J. FINNERTY, 130 Charles Street.
*FLAYDERMAN & KAUFMAN, 68 Charles Street.
*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.
*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and repairing.
*HICKS GALLERY, 18 Fayette Street.
*HENRY JACOBS, 145 Charles Street.
*JORDAN MARSH CO., Washington Street.
*LOUIS JOSEPH, 14 Newbury Street.
*KING HOOPER SHOP, 73 Chestnut Street.
*WILLIAM K. MACKAY CO., 7 Bosworth Street. Auctioneers and appraisers.
*GEORGE MCMAHON, 33 Charles Street.
*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.
*OLD ENGLISH GALLERIES, 86 and 88 Chestnut Street.
*YE OLDE HOUSE, 39 Fayette Street.
*OLD RUSSIA, 16 Arlington Street.
*OLD VILLAGE ANTIQUE SHOP, 75 Chestnut Street.
*OX BOW ANTIQUE SHOP, 88 Charles Street.
*I. SACK, 85 Charles Street. Reproduction of old brasses.
*A. SCHMIDT & SON, 587 Boylston Street. Old and reproduction silver.
*SHAY ANTIQUES, INC., 181 Charles Street.
*SHREVE, CRUMP & LOW, 147 Tremont Street.
*THE SPINNING WHEEL ANTIQUE SHOPPE, 35 Fayette Street.
*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.
*S. TISHLER, 80 Charles Street.
*ROBERT C. VOSE GALLERIES, 559 Boylston Street.
*YACOBIAN BROTHERS, INC., 280 Dartmouth Street. Hooked rugs.
*BROOKLINE: H. SACKS & SONS, 62–64 Harvard Street.
BUZZARDS BAY:
*W. W. BENNETT, Twin Gateway.
*MRS. CLARK'S SHOP.
*CHATHAM: THE TREASURE SHOP, HELEN TRAYES, Chatham Bars Inn Boulevard.
DEDHAM: LOUISE L. DEAN, 293 Walnut Street.
*EAST TAUNTON: ED WHITNEY, 1150 Middleboro Avenue.
*FRAMINGHAM: WALLACE NUTTING.
*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.
*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.
*MARION: MRS. MARY D. WALKER, Front and Wareham Road.
*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.
*MATTAPOISETT: S. ELIZABETH YORK.
MEDFIELD: MEDFIELD ANTIQUE SHOP, West Main Street.
MELROSE: WYOMING ANTIQUES, F. M. WHITE, 122 West Wyoming Avenue.
NEW BEDFORD:
*MRS. CLARK'S SHOP, 38 North Water Street.
*THE COLONIAL SHOP, 22–24 North Water Street.
*NORTHBORO: G. L. TILDEN, State Road.
*ORLEANS: THE SAMPLER, Monument Road.
PITTSFIELD:
*MISS LEONORA O'HERRON, 124 South Street.
*OSWALD'S ANTIQUE SHOP, 11 Linden Street.
SPRINGFIELD:
*B. R. CHAOUSH, 11 St. James Avenue.
*JOHNSON'S BOOKSTORE, 1379 Main Street. General line.
TAUNTON:
MR. ALTON L. DEAN, 60 Harrison Avenue. General line.
*THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.
*WARREN: C. E. COMINS.
WEST BROOKFIELD: YE OLDE RED BRICK HOUSE, LOTTA F. BLOUNT.
WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.
*WESTON: THE PRISCILLA SHOP.
*WORCESTER: THE OLD FURNITURE SHOP, 1030 Main Street.

MICHIGAN

DETROIT:
*W. K. PRATT, 2748 Cass Avenue.
*THE SIGN OF THE MERMAID, INC., 1014 East Jefferson Avenue.

MISSOURI

*KANSAS CITY: CURIOSITY SHOP, 1901–1911 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

NEW HAMPSHIRE

*CENTRE SANDWICH: BLANCHARD'S ANTIQUE SHOP.
CONCORD: DERBY'S ANTIQUE SHOP, 22 Warren Street.
*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.
*SANDWICH VILLAGE: KATHARINE BRYER.

NEW JERSEY

BURLINGTON: ESTELLA STORY HANCOCK, 227 Wood Street.
*CAMDEN: CAMDEN ANTIQUE SHOP, 315 Vine Street.
EAST ORANGE: THE LUSTER PITCHER, GERTRUDE M. RICHARDS, 87 North 19th Street.
FREEHOLD:
*THE HOUSE WITH THE BRICK WALL.
LILIAN WILKINSON, O'Cro'Coc' House, 61 South Street.
HADDONFIELD:
*FRANCES WOLFE CAREY, 38 Haddon Avenue.
*MARTHA DE HAAS REEVES, 20 Potter Street.
LIBERTY CORNER: BERYL DE MOTT.
MADISON:
EDITH BRUEN, Central Avenue. Antiques and paintings.
*BOTTLE HILL TAVERN.
MONTCLAIR:
THE LITTLE HOUSE, MABLE C. OSBORNE, 324 North Fullerton Avenue.
*THE PEKING PAILOU, 147 Watchung Avenue.
NEWARK:
*BAYONNE ANTIQUE SHOPPE, 151 Washington Street.
PLAINFIELD: THORP'S ANTIQUE SHOPPE, CHAS. H. PALMER, PROP., 321 West Front Street. General line.
PRINCETON:
*GEORGE BATTEN, 1 Evelyn Place.
WILLIAM C. FISHBURN, Shady Brook Farm, Princeton-Kingston Road.
RIVERDALE: MAUD C. PATTESON, YE OLDE MILL.
WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 999 Mountain Avenue.

NEW YORK

AUBURN: MRS. R. S. MESSENGER, 27 William Street.
AGNES T. SULLIVAN, 24 Steel Street.
*BROOKLYN: CATHERINE CHASE, 31 Clinton Street.
*HARRY MARK, 749 Fulton Street.
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In 1791

RALPH BIGLAND wrote —"The very curious Portrait of which an Engraving is annexed, was certainly done soon after the Introduction of Painting in Oil into this Kingdom. The Invention is ascribed to JOHN AB EYCK in 1400; but MR. WALPOLE supposes, in his "Anecdotes of Painting," vol. I. p. 45, that the Art has been practised in *England* prior to that Æra, and probably this Picture would strongly confirm his Opinion. The Event which conferred such signal Honour on this Family happened in 1346, and it has been a received Tradition, that this Picture is nearly of equal Antiquity. Sir RICHARD personally rescued the Black Prince from the most imminent Danger on that Day of Triumph, and was afterwards in high Esteem of the King, having been appointed Custos, or Sheriff, of the County of *Hereford*, from the Year 1362 to 1372, an Instance of unusual Confidence. FULLER'S Worthies, p. 43. In RYMER'S Fœdera, vol. VII. p. 348. (1382, 5 RICH. II.) "Dedimus & concessimus præfato SIMONI BURLEY, Banneretto, Castrum de *Emilyne Ukenclei*, co. *Karmaerdyne*, quod RICHARDUS DE LA BERE, Chivaler, nuper defunctus tenuit pro Termino vitæ suæ." This ascertains the Time of his Death; and we collect from LELAND, Itin. vol. IV. p. 175, that he was buried in the Church of Black Friars in the City of *Hereford*, founded by EDW. III."

"*History of the County of Gloucestershire*" (*London*, 1791, *Vol. I*, *p.* 312)

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